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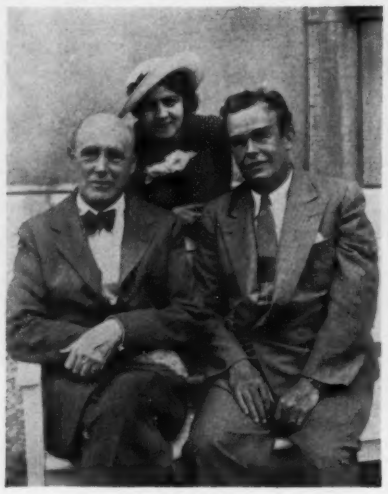
ALBERT STOESSEL

Eleventh Season as Conductor of the Worcester (Mass.) Festival
September 30-October 5

CARMELA PONSELLE
in the Maine woods. Miss Ponselle made her first personal appearance at Old Orchard Beach Pier on July 19 as soloist with Rudy Vallee and his orchestra.

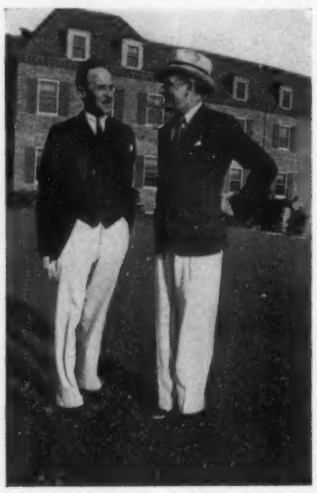


JOHN WARREN ERB,
pianist (right), photographed with Dr. Felix Weingartner, in Basle, where Mr. Erb, a former conducting pupil of Dr. Weingartner has been visiting the master and his class. The lady is Carmen Studer (Mrs. Felix Weingartner), also a conductor.

ORLANDO BARERA,
violinist (right), at the door of Teatro Duse, Bologna, with Pierre Monteux, conductor. Mr. Barera played a number of concerts with the Bologna Symphony Orchestra. He is to visit the United States next year.

CHICAGO MUSICAL COLLEGE CONFERS DOCTOR'S DEGREE ON ISIDOR PHILIPP.
M. Philipp received the honorary degree of Doctor of Music at the sixty-ninth commencement exercises of the Chicago Musical College, at Orchestra Hall, Chicago. Rudolph Ganz, president of the institution, conferred the degree upon his colleague and friend. (Underwood & Underwood photo.)

LILY PONS
in the patio of her Hollywood home.



EDGAR SCHOFIELD (right) with DENNISON FISH,
director of music of Hotchkiss School, Lakeville, Conn. Mr. Schofield sang a program at this school in June for the graduating class and their parents. Mr. Schofield is teaching a summer class in New York this year. He will have a holiday during August, and return to open his studio again on September 1.

YEHUDI MENUHIN
and one of his Sydney, Australia, Town Hall concerts

RUTH POSSELT,
American violinist, in the garden of her home in Medford, Mass.

MYRA HESS,
English pianist, at her summer cottage. Miss Hess, since returning to England in the spring after concluding her American season, has been on holiday. Her 1935-36 season will be an extensive one on both sides of the Atlantic. The bookings already embrace engagements in England, Ireland, Scotland and Holland in September, October and November.

(See Inside Back Cover for Additional News Pictures)

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The Silent Woman, by Strauss, Has Dresden World Creation

Score Is Fascinating—Difficult to Produce—Performance Followed by Social Fêtes

By ELINOR JANSON

DRESDEN.—The Silent Woman was the eighth Strauss world premiere to take place in Dresden. Musicians, theatre-people and journalists, not only from all over Germany, but the whole world, came to witness and discuss the master's latest creation. The opera house was sold out weeks ahead.

The story of the opera is from Ben Jonson's The Silent Woman, which appeared in English literature about 1609. Some believe that already at that time music must have been written for it, though such a score has never been traced. At the beginning of the ninteenth century, The Silent Woman became popular in Germany, through Ludwig Tieck's translation. As opera, it received the name of Lord Spleen a few years ago, when Mark Lothar wrote a jazz-style setting for it. The present work is Strauss' and Stefan Zweig's attempt to bring it back to its original heath and it must be conceded they have succeeded. The subject needed just the vocal and instrumental music that Strauss is able to produce based stylistically on old masters: Rossini, Donizetti, Mozart. The Silent Woman can in spite of various deviations be called an old *opera buffa*.

THE STORY

The hero of the opera is Sir Morosus, an old bachelor and retired seaman, who after having travelled far and wide, has settled down with a talkative housekeeper. It is her dream some day to marry him. Sir Morosus has no other wish in life than to be left in peace but when his barber begins to talk about lovely young girls and tells him what a comfort marriage is to an aging man, Sir Morosus begins to prick up his ears, though his doubts are grave indeed, since his happiness depends on absolute silence, and "what woman can keep her mouth shut indefinitely?"

Henry appears, a young nephew of his whom sir Morosus had not heard from in years. When Sir Morosus learns that instead of joining the navy, Henry has been in Italy, that he has brought back a traveling opera company with him and that the boy is married to one of the singers, the old man swears to disinherit him. As in The Barber of Seville and Marriage of Figaro, the situation is saved by a clever and witty barber. He forms a plot against the poor old bachelor, who in desperation has decided to marry one of the young "silent" women Figaro has promised to find for him, the "silent" woman of course to inherit all Sir Morosus's riches.

The comedy now begins. It is "staged" by the travelling troupe. Aminta, Henry's wife, takes the main part, that of the silent woman who is presented to Sir Morosus by the barber. Marriage ceremonies are soon arranged and carried out by other members of the company, Aminta remains angelic and sweet until the deluded bridegroom believes himself married to her; when suddenly to Sir Morosus' horror, she turns into a fury. Henry comes just in time to rescue his uncle from complete despair, consoles him and sends him to bed, promising to stand guard at his bedroom door and protect him from this devil (alias Aminta) who falls laughing into her husband's arms.

In the third act the comedy continues. Those who shortly before had performed the marriage ceremony now come to untie the wedding knot but there are complications which seem to make divorce impossible. The comedians torture the old man until he falls exhausted onto a couch and threatens to commit suicide. Finally the actors think it time to end their cruel game and confess everything. The old man is furious but his sense of humor soon prevails and he becomes tolerant, wise, and mild. He has been cured. He now takes part in the life and gaiety about him, and, realizing what a fool he has been, forgives everybody.

THE SCORE

Strauss, who termed Rosenkavalier a "comedy for music," Intermezzo a "homely comedy," and Arabella a "lyric comedy," calls The Silent Woman (though until now he has endeavored to avoid any connection with the old masters) an *opera buffa*. In a technical sense, the recent creation is perhaps one of his most artistic scores. The Rococo style, which he here again uses, seems to be a favorite with the composer, though it is not always suitable to the period. To make The Silent Woman more effective he has used an *allegro* from the Fitzwilliam Virginal Book, the oldest English piano music collection, and also quotes from operas by Legrenzi and Monteverdi. When the Barber mentions money, a bit of Wagner's Rheingold is heard; when the talk is about the Italian opera troupe, a haunting melody from Rigoletto comes in; while the first act finishes in a finale that might have gushed from Rossini's pen.

DIFFICULT TO PRODUCE

As a world premiere and a gala performance, The Silent Woman was more than passingly interesting, though it is highly probable that the difficulties of the work will be an obstacle to its general production—the spoken words and singing part are so intimately interwoven. There are sentences in which one word is sung, the rest spoken,—certainly a hard procedure for singers and orchestra. The overture (in comedy style) and the first act are comic opera but in the

(*Continued on Page 6*)

Strauss Resigns

BERLIN—Richard Strauss has resigned as president of the Third Reich Music Chamber and as chairman of the Association of German Composers. He gave as his reasons "old age and failing health." However, it is commonly believed that his action sprang from his lack of sympathy with the Nazi policy of anti-Semitism in art. Strauss's latest opera, The Silent Woman, which was given its premiere at Dresden on June 24, had for a librettist Stefan Zweig, Jewish author. The first production of the opera was held up for months, the reason, it is said, being that Strauss insisted upon retaining the work of Zweig. R. P.

Brilliant Vienna Festival Marked by Old Time Glamour

Furtwängler Returns to State Opera—Weingartner, De Sabata and Ormandy Win Laurels—Mystery Play Restored—Colossal Open-Air Entertainments Staged

By PAUL A. PISK

VIENNA.—The Vienna Festival Weeks, occupying the entire month of June, were this year more sumptuous than ever, with an abundance and variety of operas, concerts, memorial events in historical settings, open-air performances—some of them of unique originality—following each other in uninterrupted flow.

For the first time in three years, Furtwängler conducted at the State Opera. Naturally the house was more than sold out, and equally naturally the frenetic cheers which greeted Furtwängler amounted to a demonstration. With Anny Konetzni as Isolde, and as a celebration of Furtwängler's return, Tristan was a doubly festive performance.

WEINGARTNER'S FIDELIO

Weingartner, director of the State Opera, conducted Beethoven's Fidelio, in which, for the first time since Mahler's directorship, the custom of playing third Leonore overture as descriptive entr'acte-music was abandoned. Instead, Weingartner began with this overture as an independent introductory concert piece, following it with the regular Fidelio overture.

A partly recast performance of The Gipsy Baron was at the same time the "farewell party" in honor of Hugo Reichenberger, for a quarter of a century assistant conductor at the Opera. With this adopted operetta child of the Vienna Opera, the deserving man made his last bow to the local public.

The policy generally followed in America of choosing Italian conductors to direct standard Italian works was again adopted here for Verdi's Othello. Vittorio de Sabata, well-known and excellent Milanese *maestro*, lent fine temperament and technical mastery to this rich score, congenially assisted by Lotte Lehmann as Desdemona and a German guest tenor, Pistor, as the jealous husband. The performance was outstanding for the dramatic fire of the reading and won many tributes.

CONCERTS WIN PRAISE

De Sabata also led a Philharmonic concert in the State Opera, both the setting and the program being unusual. Two operatic overtures and a symphonic poem by De Sabata, several exquisite pieces of old Italian music and a Mozart serenade for three orchestras were the scores in which De Sabata deployed his spirited leadership—leadership which won him enthusiastic acclaim.

WINIFRED CHRISTIE PLAYS BACH

The Handel and Bach anniversaries also had their place in the Festival Weeks. Under Oswald Kabasta, Handel's Judas Maccabeus and a mixed Bach program were given.

Winifred Christie, at the latter event, played the D minor concerto on the Moor Double Keyboard Piano with the Vienna Philharmonic Orchestra. With amazing facility of rhythm and exquisite tone Miss Christie showed herself to be an impeccable interpreter of Bach's music. She played with precision and revealed new tonal colors not usually accorded to Bach.

(*Continued on Page 26*)

Government to Aid Unemployed Musicians

Vast Federal Arts Relief Program Awaiting President's Signature—Aims to Establish Units in Every Part of the Country—Project Will Utilize Thousands of Performers and Composers

WASHINGTON.—A project for utilizing the talents of 18,000 unemployed musicians in one of the largest federal art relief programs ever sponsored by any nation is now awaiting the signature of President Roosevelt. Sharing in the benefits of this program, if it is carried to the expected conclusion, will be many workers in the fields of drama, art and literature.

The plan is to bring music of all varieties to every part of the country, by the creation of various units. Musicians will be classified according to the type of work they are qualified to do, including membership in symphony orchestras, dance bands, chamber ensembles and choral groups. Not only performers but also composers are expected to be enlisted in the work, with the compositions of Americans (not necessarily on the relief rolls) featured in the programs.

The project developed by the FERA authorities in New York City is to be enlarged and applied to every part of the country, and it is anticipated that the work in Manhattan will be augmented with the possibility of some drastic changes.

The plans for the movement have been developed with the idea of offering no competition to private musical groups and with teachers already employed. Professional musicians will be used to give instruction on various instruments and in choral singing free to those who are unable to pay for it. The types of music most favored by communities throughout the country will be ascertained and organizations created to supply the demand. It is hoped that some of the new orchestras to be formed will become self-supporting.

The chief objectives of the plan are "to provide physical relief for jobless professional musicians; to establish and maintain high professional standards by the reclassification of musicians; to stimulate community interest in social and recreational music; and to create a large, intelligent musical public."

The head of the undertaking will be Nikolai Sokoloff, former conductor of the Cleveland Orchestra, and more recently director of the New York Orchestra, which offered a season of concerts in New York City in 1933-34 and has given many open-air programs at Music Hill, Westport, Conn.

K. C.

Soviet Composers' Union Offers Native Premieres in Leningrad

Chinese Troupe Makes Sensation—Many Virtuosos Applauded During Season—Albert Coates Conducts New Symphony

By CARLOS DE VAR

LENINGRAD.—This city has had one of the most successful seasons to its credit in several years, thanks both to local and foreign artists. As a detailed account of these activities is not practicable in the space at one's disposal, only an occasional major event can be mentioned which will suffice, it is hoped, to let outsiders know that Leningrad is still on the musical map.

COMPOSERS' UNION CELEBRATES

A particularly significant event was the series of concerts organized by the Soviet Composers' Union. Four days of performances, consisting almost entirely of world premieres comprised the fare. Orchestral works at the Philharmonic, chamber music in Glazounoff Hall and Chamber Music Hall, choruses in the Academy Capella, and finally, all forces in conjunction with the Samodeiatelnost (People's Initiative) in the Culture Centers—every variety of orchestral and choral music conceivable. Composers whose works seemed to make the deeper impression were Brounse (string quartet) Katchouroff (six songs on poems by Heine) Kabaleusky (concerto for piano and orchestra) and Gladkousky (Heroic Symphony on Red Army Themes).

CHINESE MUSIC

The Chinese Theatre, headed by May-Lagne-Fau, came to Leningrad for a number of performances, the extraordinary quality of which provoked lively interest and arguments. The most "musical" of these spectacles were The Life of Duke Lagne-Lou (fourth century) and a speedy comedy The Drunkard. The scores, which at first hearing did not mean much to Russian ears, became with practised listening, clear, expressive and intensely logical, while the dramatic art of the Chinese revealed past-masters in the business of alternating dancing, singing, dialogues, and acrobatics—an art so consummate it kept Leningrad in the theatre every night for over two weeks.

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THE CASE OF PUCCINI

A Composer Loved Even by His Detractors

Part II

By THOMAS BURKE

PUCCINI'S contribution to opera was that he humanized it, as Verdi once did in Traviata, and as Cowper and Wordsworth humanized English poetry. Where opera had been a formula built around lay figures, he gave it living characters. He set people like ourselves to music, and covered his scores with what the late Dr. Richard Specht, in his excelient, and I think the best study of him calls "the melody of everyday things." He edged the commonplace with an electric poetry, which is perhaps better worth doing than dressing spiritual ideas in vulgarity, as Wagner did in Parsifal. To his work, Puccini brought such native genius and technical command as are seldom lavished upon everyman's music.

But though he made innovations in the themes and treatment of opera, he worked generally in the Italian tradition. He did not give us experimental operations from the musical clinic, and this was another reason for regarding him with scorn. There are people who assume that because a man works in the most "modern" manner he must be better than those working in the tradition; that twentieth-century music must be better than nineteenth-century music because it is twentieth-century; that Gertrude Stein must be better than Shelley because she is "new." The truth is, of course, that much of the work of the new schools of opera and the other arts is just as great rubbish as the bulk of the academic work of fifty years ago. There is as much shallow and shoddy work being done by the Extreme Left as ever was done by the Diehards of the Right. Work is sound or rotten in itself; it cannot be made good or bad by the use of any peculiar idiom or technic. The really good work being done by the newest composers is not necessarily better than that done by men of equal size in the past. It is only different, as Haydn is different from Handel and Mozart from Gluck. Puccini's work may not move the sophisticated, but it has as much life in it as most of the modern work, and his best will, I think, stand without allowances in the story of opera.

The Librettos of Puccini

Since the night when, at fifteen, I heard my first Puccini opera (Boheme, with Melba, Caruso, Scotti, Journet and Gilibert) I have followed him pretty closely; and often, in those early days, I wondered what was wrong with him and why the mention of his name made people smile. Often I tried to put into a phrase what it is that makes a Puccini opera, for good or bad, different from other operas. I found the wanted phrase in Dr. Specht's book: "A Puccini opera is like a booth at a fair, with Verlaine or Arthur Schnitzler as Spieler."

That is good, and it is sound comment not only on his music but on his libretti, which were the plague of his life. He has been constantly accused of deliberately choosing libretti of the cheapest theatricality, for the sake of a specious success, when he was in fact searching the world for one which would bring his genius to full flower. So far from choosing the cheap and tawdry, he approached at one time or another Daudet, Maeterlinck, Zola, D'Annunzio, Pierre Louys, Rostand, Gorki and Matilde Serao; and sought for libretti based on Les Miserables, Notre Dame, A Florentine Tragedy; and for the greater part of his life he was always thinking of an opera on Buddha. He approached not only great but small; anybody, indeed, who he thought might have in him the ideal Puccini libretto. So wide did he cast his net that he even approached me.

I never met him. We were to have met, but messages sent to me when he was in London for the production of his triptych (Il Tabarro, Suor Angelica and Gianni Schicchi) did not reach me. I was out of town and found them when I returned home and when he had gone back to his new estate at Viareggio. At the time I was deeply disappointed, but years later, after reading the collection of letters edited by Adami (the librettist of La Rondine and Turandot) I gave thanks that nothing had come of those messages.

Reading the letters, most of which are addressed to Ricordi or the librettists, gives one the feeling of toiling up an unending mountain with an ever-increasing load. As Puccini never spared himself in his striving for the best he had, so he never spared his collaborators. Why Illica and Giacosa, who wrote three of his libretti, did not die younger than they did is a problem to which the only key is Puccini himself. How those two men put up so long with his slave-driving, with his constant demands for reconstruction, sometimes complete scrapping, of the original version; for cutting out this, interpolating that, revising the other rewriting whole acts, taking matter out of one act and re-drafting another to take it in—I do not know. One can only conjecture that a man who could bind good men, who had other work to do, to serve him as Puccini bound his librettists, must have been a man of great charm and sterling character, with that driving force which is at least the brother of genius.

Puccini as a Person

I did once or twice see him. I saw him on odd occasions at Monte Carlo about the time when La Rondine was produced, wandering lonely on the terrace; and I saw him once in London at the time when, though I did not know it, his people were trying to find me. It was in Golden Square and he was strolling aimlessly along as though not sure of his way. A slim, sad, detached figure. An easy, graceful carriage, hat on one side of the head, a bored air, and in the eyes that expression of grievous amusement which a child wears when it knows that something funny is going on and does not quite understand. I watched him as he turned the corner, and I wanted to pat him on the shoulder and tell him that Everything Was All Right.

He was a simple, boyish creature; shy, sensitive, genuinely modest. As his music won him the affection of the public, so he himself won the affection of his friends. He had no poses about art and no illusions about his position. He loved the country life and simple people, and in conversation with friends he used naturally the simple and often coarse speech of those people. Like a pure Tuscan, he loved wine and the grace of women. He hated cities and any kind of public or formal life. He was full-blooded and liked to let himself go in speech and behavior.

He wore all day, indoors and out, a battered felt hat and was never without it when composing. That old hat is symbolic; symbolic of his native simplicity and of the wide appeal of his music. From all the sneers at the "millionaire-composer," many people pictured him in elegant clothes, composing in an elegant salon, with a couple of secretaries to transcribe his scores. Actually, he wore formal clothes only when in a city, and Dr. Specht tells us that he composed in a small room of his villa in which other people, farmer neighbors of his, were playing cards.

That was his regular setting. His room was the local club and while his guests played cards he went to work at the piano, wearing old clothes and the battered hat, and smoked a long succession of cigarettes. La Boheme and Madam Butterfly were composed in that environment.

He did not compose, as I say, for the intellect. Those melodies (done in that club-room) which, under their lusciousness, tingle with the ache of living, were directed, as I think Dr. Specht says, "to the nerves." The Italian likes to have his nerves thrilled, and can remain quite cold about the emotional situation which thrills them. They were not intended as sob-stuff, and the fact that the response to them sometimes took the form of tears aroused his resentment as another indication that he was not understood. He speaks in one of his letters of the crowd at an opera house "who munch pastries while they snivel at my music."

When you recall some of those electric arias—Donna non vidi mai, in Manon Lescaut; O dolci mani in Tosca; Mimi, tu piu non torni . . . and that icicle air for pizzicato strings at the opening of the third act, in Boheme; Nessun dorma, in Turandot; and that ghastly-comic death-motif in Gianni Schicchi; when you recall these it is not surprising to learn that through most of his life he was haunted by melancholy. Despite his outbursts of high spirits—which often are a symptom of melancholy—despite his apparent enjoyment of fame and riches, he was not happy. He was conscious, as Dickens confesses of himself in one of his letters, of having missed something. He was too aware of the pathos of this little life, of the sadness at the heart of all its exquisite moments, of the futility of its precious toys; and all the music which is the essential Puccini is given to the unhappy, the persecuted, the distraught. Even in moments of comedy, as in Boheme and Gianni Schicchi, the melodies are tinged with this Mediterranean *tristesse*.

All through his letters run the phrases, "I am tired," "I am lonely," "I am sad," and his family have told how, often in unguarded moments, they caught in his eyes the expression of despair. This is hardly the attitude of a prosperous purveyor of musical trash. It is the attitude rather of a highly sensitive artist who had not perhaps completely found himself; who was never perhaps fully grown up but was still aware of the eluding vision. Possibly his long-enduring desire to write an opera around Buddha was some indication of this; some hope that in the life of that master he might find the subject that would bring him to maturity as artist and man.

Sum and Substance

It happened that all his troubles were solved before he had time to reach that subject. But his case remains with us for examination. A peculiar case. The case of a composer at once beloved and derided; and derided not only by those who do not want him but by those who do. Not everyone has, or had, the courage to admit that they delight in his operas. In every country of the world which has opera houses they are constantly performed to crowded audiences. Yet, to judge by what one overhears from some members of those audiences, such high-and-mighties do not really care for them. That is the strange case of Puccini—that every day in the week his work is being performed somewhere in the world, and that many hearers will not admit that they want to hear it. He is like Christmas. Everybody enjoys him but many think it necessary to apologize and pretend that they do not.

That figure is a compliment and not, I think, too high a compliment. It is because Christmas makes us part of a common pool of humanity that we want to fly from it, and if unable to escape it we pretend that we take part in it merely for the sake of other people.

It is because Puccini's electric arias come flagrantly and without by-your-leave into our nervous recesses, and disclose that under our layers of culture and philosophy we are as sentimental as he is, that we resent them and resent our enjoyment of them. The real case against him has nothing to do with his equipment or performance or sincerity as an artist. It is that he is as indecent and as irresistible in his assault upon our emotions as Dickens. He gets us down without just cause; but he gets us down; and the only defense we have against him is that used by the business magnate. A distressed acquaintance appealed to the business magnate for a loan. He told the full story of his disasters, leaving out no piteous item; he pictured the break-up of his home and the sufferings of his children. The magnate, with tears in his eyes, rang the bell for the janitor. "Throw this man out, quick. He's breaking my heart!"

One other point I grant to Puccini's detractors. By his arias he was too good a friend to bad tenors and sopranos.

Strauss' The Silent Woman Has Première

(*Continued from Page 5*)

second act there are passages too long drawn out. Strauss, who loves to go into detail, creates in this work (as in all of his) prolonged episodes that tire the audience.

Both in the second and third acts, the torturing of Sir Morosus not only got on Morosus's nerves, but on those of the listeners as well. Disturbing noises in the music were produced by actors on the stage, beating cymbals, pans, and big tin funnels, and blowing horns, the result being an ear-splitting din, which lasted much too long to amuse anyone. It was a farce, but not a funny one. By this time the sympathy of the onlookers was all with Morosus and the Silent Woman was all but silent.

The last act was interesting because of the introduction of old Italian arias. That sung by Aminta had the text of Monteverdi's L' Incoronazione di Poppea, but only the theme of its original composer, arranged by Strauss; whereas the duet sung by Henry and Aminta, (from an opera by Legrenzi) stayed faithfully true to its original melody. The contrast between the *buffo* and the sentimental styles was strongly brought out and the opera closed with the familiar Strauss quiet ending.

Brilliantly Mounted

General Music Director Karl Böhm is a marvelous Strauss director and brought out all the fine shades, humor, and myriad transitions in this score. The Dresden Staats Orchestra is well schooled in the Strauss traditions and perhaps has no equal as an interpreter of this master's operas.

Josef Gielen was the producer and it is amazing what he accomplished. He has a faculty for getting rid of all operatic heaviness and for bringing out the dramatic abilities of the singers. Unfortunately for Dresden, Gielen has been engaged as producer at the State Opera in Berlin for 1936.

The Interpretation

The title role notwithstanding, the principal part—Sir Morosus—was taken by Friedrich Plaschke. It added a new triumph to his list of interpretations. The role demands an unusually wide range for basso, from low D flat to high F sharp. Plaschke understood making the most of his voice and immediately won the audience by his humor and graciousness. The Silent Woman was Maria Cebotari, well endowed with the qualities of youth and charm the impersonation requires. Her lyric soprano was especially satisfying in the difficult coloratura aria in the last scene.

An important figure in the opera was the genial barber, Mathieu Ahlersmeyer, who manipulated the characters like marionettes. The role gave him an excellent opportunity to display his dramatic and musical abilities. The fourth principal character was Martin Kremer as Henry, who made the best of a part which was unfavorable to his voice.

Smaller parts were filled by Helene Jung (Housekeeper), Erna Sack, Marion Hundt, Kurt Böhme, Ludwig Ermold, and Rudolf Schmalnauer (members of the wandering troupe).

The composer, all the artists, and the general director were called before the curtain many times for the applause.

Success Celebrated

Immediately following the performance, Oberbürgermeister Zörner held a reception in honor of Dr. Strauss and his family in the Rathaus. It was attended by the participating artists, with all the governmental, musical, artistic, and literary notables in Dresden present. Speeches were made by Staatskomissar Hinkel, Oberbürgermeister Zörner, and Dr. Hanfstaengel, chief of the foreign press. The next afternoon, invitations were issued by the City of Dresden to a tea in the historical Albrechtschloss, on Weisser Hirsch, Dr. Strauss being the guest of honor. Hans Garvens, first violin of the Philharmonic Orchestra played *soli*, and a gorup from Mary Wigman's school did delightful folkdances on the lawn.

IN THE NEXT ISSUE

BELLINI, THE MASTER MELODIST

By T. HOWARD JAMES

Passion Play Before Notre Dame Crowns End of Paris Season

Activities Also Included New Ballets, Operas, and a Military Band Festival

PARIS.—In front of Notre-Dame de Paris, "church of the monarchy," took place one of the most moving spectacles seen in Paris since 1452. Arnoul Gréban's Le Vray Mystere de la Passion, the most sumptuous, the greatest, and most human dramatic masterpiece of a far distant epoch, was given a series of performances which must rank as the climax of the *Fêtes de Paris*.

The vast square that lies before Notre Dame was turned into an open-air theatre with places for over 12,000. The elaborate staging—a faithful reproduction of the period—with its grotesque Mouth of Hell at one side, Heaven and hosts of Saints at the other, and palaces, houses, city streets, and Calvary in between, was magnificently backgrounded by Notre Dame Cathedral. Loudspeakers carried the actors' voices and the music to the remotest spectators. Fantastic play of lights helped to show up the spectacular scenes and gorgeous array of costumes. The moon rose over the mystic church, seraphic voices chanted Life's victory, the bells of Rouen resounded in peeling paeans (transmitted over the air), and when bursts of light inside the church turned the great rose-window into a dazzling transparency, the aesthetic harvest of the signal endeavor was complete.

Certain errors notwithstanding, it was a fine spectacle and did honor to its directing intelligence, Pierre Aldebert. In point of interpretation however—well, I shall not even name the artists, so monotonous, self-conscious, and old-fashioned was most of their work. What Monsieur Aldebert did in the way of optical beauty in The Entry Into Jerusalem, The Last Supper, The Judgment, The Way of the Cross, and Golgotha scenes must be recorded as the fruits of finished art and science.

HERE THEY COME

The climax of the military bands festival, organized by L'Intransigeant, took place at the Paris Opéra. The place was packed with a mundane audience, in new frocks, bright jewels, and summer smiles.

The stage presented a rare sight: 850 men in brilliant military uniforms, and when M. Albert Lebrun, President of the Republic, took his place in the presidential box, Pierre Dupont, leader of the Republican Guards, led all those players through the rousing strains of an overwhelming Marseillaise, exhilarating to say the least.

The program which followed was snappy to a degree. All forces united and with great *éclat* played various pieces. The Pipes and Drums of His Majesty's Irish Guards, brought down the house. Prince Baudoin's Royal Riflemen (Belgium), the Italian Royal Band, and the Coldstream Guards (Great Britain) were next to receive applause. Then the Opéra people and orchestra did the wonderful ballet from Faust, after which the military music resumed. The Zouaves 8th Regiment and the Alpine Hunters (France), the 7th Regiment Band of the New York National Guard (Theodate Johnson, soprano, G. Fee, cornetist, and M. Bioern, Norwegian singer, in solo work), and the French Republican Guard, did turn after turn, the ceremony finally terminating to the strains of a resounding march, tooted, drummed, and blown by every last instrumentalist present.

MORE AND MORE

Outstanding late-season attractions were many. At the Paris Opéra, La Argentina not only gave one of those successful recitals of hers, but to the tune of her magic castanets, did the first vision of Suite Argentine (Condicio, Bailecito, Zamba) Suite Andalouse (Sevillanas, Peteneras, Bulerias) and a Turina Fandango. Another recital followed (in the Trocadero) before eight thousand enthusiasts.

JEWISH MUSIC

Under the auspices of the Israelite University an evening of Jewish chamber music was announced. It was certainly an unusual list with performers too numerous to mention. Composers heard were Ernest Bloch, Samuel Alman (musical director of the London Synagogue); M. S. Rosowsky, who lives in Palestine; M. Stutschewsky, a young musician resident of Vienna; V. Dyck, Second Rome Prize, Paris; and L. Algazi, founder-director of the Mizmor Chorus, Paris.

Images, a new ballet by Pierné, won considerable success at its creation, at the Paris Opéra. A charming evocation of a toy shop, the score is gracious, melodious and fresh, the mounting tasty and refined, the dancing (by the opera troupe) picturesque and spirited.

SYMPHONIC DRAMA BY MALIPIERO

Another new venture at the Opéra, along the ballet line, was Pantéa, a symphonic drama by Malipiero, of Italy. Luminous projections, the dancer Sujitz Majito, and conductor Gaubert combined forces to bring out the beauties and emotions of Pantéa's struggle with implacable fate. The music was remarked for its color, vigor and poetic quality.

ORIENTAL ART

A temple of Hindu theatrical art was recently opened in Paris by Nyota-Inyoka, delightful exponent of Eastern light fantastic. The purpose of the "Studio," which is headed by Prof. Varna, is to present (in mime and dance) ancient Indian legends and also modern Hindu choregraphy. The inaugural performance presented Nyota-Inyoka in various numbers, a Hindu ballet in others, and the début of Miss Chu, Asiatic danseuse.

CONJUGAL INSTRUCTION

Verdi once said that the way to be new is to turn towards the past, and that may and may not be the reason why authors and composers of works lately created at the Opéra-Comique have turned to Rabelais, Perrault, de Musset, and Moliere for their librettos. The verbal part of the Comique's newest venture, L'Ecole des Maris, is after Moliere, by Jacques Laurent, the latter being a pseudonym behind which a well-known member of the French Parliament hides from the scrutiny of an inquisitive world. The stage action is practically as Moliere arranged it, and as every one of my readers knows his French classics from A to Z, I do not, in this torrid heat of summer, have to go to the trouble of telling them what the intrigue is about. Suffice it to opine that the newly born opus follows faithfully the paths traced by traditional French opera comique, that it exhales poignant irony and caustic amiability, that the musical score is effervescent, transparently woven and joyous in sentiment. Composer Emmanuel Bondeville—just at the portal of thirty—has here achieved a successful theatrical début, the secret of the same residing in his attachment to the classical manner, to his restraint (seen in his ability to prevent the orchestra from doing too much—a temptation the younger set seldom can resist), and in the animated *esprit* of monologue, duologue, couplets, romance, choruses and ensemble, though it is in the last-named if anywhere that his touch falters. And yet we must not blame a man so young in the theatre for not, all at once, having the ensemble genius of a Mozart or a Rossini.

L'Ecole des Maris fared better at the hands of its interpreters than did other recent Opéra-Comique creations. Albert Wolff conducted. The cast was Lillie Grandval (Isabelle) Musy (Sganarelle) Arnoult (Valere) Lanzone (Ergaste) Carlton Gauld (Ariste) Mlles Bernadet (Dame Cathan) Gaudet (Leonor) and many others.

MODERN MUSIC

Jacqueline Salomons, returned from America, took part in a concert of contemporaneous music, the program listing works by Inghelbrecht, Bartsch, Marcel Landowski, Georges Brun, Ravel, Milhaud, Dessau, and Lesur. Miss Salomon's agreeable part in the session was the performance of Sonatine, by Maurice Franck, and other pieces.

ODDS AND ENDS

The above paragraph would, I thought, end this epistle, but more material has since come up for attention, and here it is. At Cote Saint-André, in the house where Berlioz was born (1803) a museum relative to his life and works has just been inaugurated; the Paris Opéra embellished the *Fêtes de Paris* with a charming presentation of Falstaff (Verdi) conducted by Tullio Serafin; the Paris Opéra has announced important reductions in the scale of prices for seats; a plaque has been placed on the house at Puteaux (near Paris) where Bellini died; and the French Government has declared that theatres, cinemas, and concerts are soon to be accorded the benefits of sweeping taxation reductions.

LIFAR'S NEW BALLET

Icarus, Lifar's new ballet at the Paris Opera (it caused quite a stir) is based on the Icarus-Daedalus story in Greek mythology, and is a realization of Lifar's theory (not entirely original, since even primitive people put it into practice) that the "basic rhythms of a ballet should be the work of the choreographer rather than that of the musician." Lifar believes that "as there exists music free from any literary or pictorial meaning, there can exist choregraphy without music." Of the truth of which, such artists as Escudero and Sylenka, whose music-less dances are pinnacles of dancing art, convinced many persons long ago. The rhythms of Icarus were notated and orchestrated by J. E. Szyfer, the score demanding near to 30 percussion instruments—cymbals, drums, tam-tams, bass-viols, gongs, wood blocks, and so on. The experiment proved successful, though there were moments when just what was wanted was—music, the human body and percussions not being sufficient to ward off a certain unwelcome monotony. Szyfer conducted. On view were Lifar (Icare), Lebercher (Dédale), Mlles. Hughetti, Barban, Didéon, and Grellier.

IRVING SCHWERKÉ.

American Ballet Engaged for Metropolitan

Company of Native Dancers, Directed by Georges Balanchine, to Provide Dance Productions—Gertrud Palson-Wettergren, Swedish Contralto, Added to Forces—Goeta Ljungberg and Gladys Swarthout Re-engaged—Mrs. Vincent Astor Joins Board of Directors

In his first interview with the press since his recent return from Europe, Edward Johnson, general manager of the Metropolitan Opera Association, on August 7 announced the engagement of the American Ballet, directed by Georges Balanchine, for the coming season at the Metropolitan. The sixteenth addition to the singing roster will be Gertrud Palson-Wettergren, Swedish contralto, who has been a member of the Stockholm Royal Opera since 1922. Mr. Johnson also confirmed the re-engagement of Goeta Ljungberg, Swedish dramatic soprano, and Gladys Swarthout, American mezzo-soprano, and said that negotiations with certain other leading artists would continue, notably in the case of Nino Martini, tenor, following the young artist's return from Hollywood in the fall.

Important in its strengthening of the social and financial prestige of the Metropolitan Opera board of directors was the election of Mrs. Vincent Astor to membership. Mrs. Astor is the third woman director, Mrs. August Belmont and Mme. Lucrezia Bori being the others.

Mr. Johnson said that he expected to announce the novelties for next season in several weeks. These might include a European work, negotiations for which were still being carried on by cable. There was also one American score among the many submitted, whose merits made it a probability for production, although it required a large and expensive cast. In this connection, the general manager suggested that there was a fine opportunity for the ardent supporters of American music to contribute to a special fund for native productions, as the sums already subscribed must be used to cover the deficit.

The engagement of the American Ballet—an organization mostly composed of young native artists, although its director is a veteran of the Diaghileff group—marks an important departure in the dance program of the opera house. The organization is booked for a fourteen weeks' tour this fall, at the end of which its membership of twenty-seven dancers will join the Metropolitan forces (middle of January). M. Balanchine, its director, in recent interviews, is quoted as saying that he plans to present works already in his repertoire as well as new ballets, of which the Metropolitan had made no productions since 1927. There will, of course, be the usual terpsichorean episodes in the operas. The latter, he said, will not be radically altered in the direction of modernity, though the routines are to be new. The independent dance productions have not been finally decided upon. American works, and possibly some by Stravinsky or Prokofieff are under consideration, as well as a ballet based on Uncle Tom's Cabin, with scenery by Ben Shan, the composer not as yet chosen. Ballets may be given on an average of once a week during the season. An especially important announcement is the proposal for a post-season series of ballet performances covering several weeks. The dancers will include some of the most technically skilled, attractive and adaptable members of the present Metropolitan Ballet, Mr. Johnson said.

TITO SCHIPA,

tenor of the Metropolitan Opera, will appear in the restoration of Massenet's Werther with the San Francisco Opera in the fall. (Photo by De Bellis Studio.)

NEW CONTRALTO ENGAGED

The new singing member of the company, Gertrud Palson-Wettergren, is a native of Esloev, in Southern Sweden. Her promise as a child singer won her the sponsorship of Crown Princess Margaret of Sweden, who defrayed the costs of her musical education. She studied at the Stockholm Academy and the Royal School of Opera, making her début at the Royal Opera in the same capital in 1922 as Cherubino in Marriage of Figaro. She has since become a leading member of the institution. Mme. Wettergren is the wife of Erik Wettergren, director of the Swedish National Museum.

Mrs. Astor, who joins the board, has for years been an active patron of music and other arts. She is a member of the directorate and chairman of the auxiliary board of the New York Philharmonic-Symphony Society. Mr. Johnson characterized the acceptance by Mrs. Astor of membership in the opera board as "a great victory" for the institution.

Bill to Restrict Entry of Alien Musicians Introduced in House

WASHINGTON.—Representative Hoeppel of California has introduced in the House of Representatives a bill "to protect the artistic and earning opportunities of American musicians, both vocal and instrumental, including orchestra conductors, in the United States of America."

The measure, which has been approved by the House Immigration Committee, provides that any impresario desiring to bring a foreign musician to this country must prove to the Secretary of Labor that there is not in the United States a native or naturalized musician of that quality already unemployed. On the other hand, if the manager is able to furnish proof that he has provided employment for an equal number of American artists in the country from which he is importing the foreign musicians, the bill provides that he may bring in the aliens.

A further provision is that no country which does not recognize this reciprocal arrangement would be permitted to send musicians to perform in the United States. It is also specified that if a foreign musician should come to this country for purposes other than musical, and should subsequently be found to have engaged in melodic pursuits, he would be considered subject to deportation.

B. K.

Leonard Liebling Visiting Spain

Leonard Liebling, editor-in-chief of the Musical Courier, sailed, via Paris, for Spain on the SS. Normandie, July 31. He returns to the United States in September after visiting his family in Palma, Majorca.

Berlin Staatsoper Packed For Giannini in Carmen

Handel's Julius Caesar Also Draws—Cassado Gives Second Recital

BERLIN.—The mere announcement "Dusolina Giannini as guest artist" is enough to pack the Staatsoper. Carmen at her hands acquires a lighter and intenser color by reason of the quality of her voice and the uniqueness of her acting. Aside from her superb vocal artistry she realizes a happy blending of the playfully seductive and the spitefully demoniacal. The vigor and clarity of her German diction were outstanding and contributed in no small measure to the great success accorded her by a German audience.

Marcel Wittrisch was Don José. His voice, dramatic as regards volume, lends to his portrayal a degree of manliness too often absent when sung by a lyric tenor. Margherita Perras, as Micaela, was too pale histrionically and vocally to counterbalance the artistic eminence of the aforementioned singers. Ludwig Hofman allowed the vainglorious toreador to accept his conquests with becoming naturalness and but for want of rhythmic sharpness revealed himself a singer of distinction. Conductor Leo Blech as a Carmen interpreter, has been accorded high rank. His surety, enthusiasm, and powers of differentiation helped to make the performance a musical event. Unbounded praise is due to Carl Schmidt for the high point of excellence to which he had trained the chorus. The pomp and kaleidoscopic color given to the final scene were achievements that evoked storms of applause from an audience which fully appreciated the unusualness of this gala.

JULIUS CAESAR

The difficulty of producing a Handel opera lies not in its staging, as is generally supposed, but in correctness of delivery. Singers who can meet Handel's exacting demands are few and credit is due to the Staatsoper management for its well chosen cast. The *regisseur* of this production was H. Niedecken-Gebhard and most of the problems that confronted him he solved with admirable taste and discretion. For reasons of more effective presentation, several judicious cuts in the second part would have been to the good, since it is Handel's music which more than anything else holds the attention, and scenes that are too prolonged finally succeed in making the music acquire a certain sameness of color. Conductor Hans Swaronsky formerly of Hamburg and now a member of the Staatsoper, gave a creditable performance which greater familiarity of acoustic problems will correct in forthcoming productions. The title role had Rudolf Bockelmann as its able interpreter. Mastery of vocal technic added to a breadth and nobility of characterization made for a performance in keeping with Handel's demands. As an example of fine singing, Helge Roswaenge (Sextus) reached an equally high plane. The other singers: Margarete Klose, Gertrude Rünger (Cleopatra) Karl A. Neumann (Achilles) Manowarda, Kern, and Fleischer also did their utmost to make their assignments a fitting homage to the greatness of Handel's work. Harald Kreutzberg, especially engaged for the occasion, added his Aegyptischer Prinzentanz to the fine ballet of Lizzie Maudrik, with gratifying results. A well deserved success brought the Berliner Art Week to a fitting close.

CASSADO'S RECITAL

The G minor Sonata (Handel) and several smaller Bach pieces for cello gave interest and distinction to Cassado's second evening. Beethoven's sonata Op. 5, No. 2, with Michael Raucheisen at the piano, also called forth deep appreciation on the part of an enthusiastic audience. HANS L. HENIOT

ELENA GERHARDT

will be in America next season from January 1 to the middle of February, under the management of NBC Artists Service. She is to fulfill concert engagements and probably teach. (Photo by Dorothy Wilding, London.)

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

LAWRENCE TIBBETT

ELISABETH RETHBERG

YEHUDI MENUHIN

NINO MARTINI

DALIES FRANTZ

COE GLADE

HELEN JEPSON

ROSE BAMPTON

JOSEPHINE ANTOINE

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National Symphony Orchestra Draws Large Audiences in Al Fresco Series

Kindler Leads Washington Players' Attractive Programs in Picturesque Outdoor Setting—Sandor Harmati and Antonia Brico Appear as Guest Conductors—John Powell, Stephen Hero and Winifred Cecil Among Soloists

WASHINGTON, D. C.—Exceeding an audience of 10,000 at each of the Sunset Symphony Concerts, Hans Kindler and the National Symphony Orchestra on July 14 and July 17 made musical history. A huge shell with perfect acoustics and amplifiers was constructed on a barge on the Potomac River, at the Watergate near the Lincoln Memorial and the Arlington Memorial Bridge.

In masterful fashion, Kindler conducted the two opening concerts the programs including the works of Wagner, Franck, Johann Strauss, Brahms, Tschaikowsky, Smetana, Dvorak and Rimsky-Korsakoff. Bert Granoff offered an exquisite interpretation of Walther's Prize Song from Die Meistersinger, when he appeared as soloist with the orchestra during the second concert.

It was a rare treat for the Washington audience to see as guest conductor, a woman. Antonia Brico shared honors with John Powell at the concert on July 21. Mr. Powell appeared as soloist and with superb performance offered the Liszt Fantasia on Hungarian Folk-Melodies. Miss Brico interpreted with precision Dvorak's New World Symphony, prelude and Love-Death from Tristan and Isolde (Wagner) and Romeo and Juliet (Tschaikovsky).

On July 24, Stephen Hero made his debut to the Washington audience. With Miss Brico conducting the orchestra, Mr. Hero, proved himself an artist of the highest order when he played the Brahms concerto in D major. Beethoven's overture to Egmont, Rimsky-Korsakoff's Scheherazade and Tschaikowsky's March Slav were given a terse reading by Miss Brico.

Sandor Harmati deserves the recognition of a great conductor. During the fifth Sunset Symphony Concert on July 28, Mr. Harmati offered an exquisite interpretation of the entire program which included the works of Georg Friedrich Handel, Mozart, James Philip Dunn, Percy Aldridge Grainger, Johann Strauss and Borodin.

Equally great as a composer, Mr. Harmati at the concert on July 31, offered his own works. His Five Songs which were given a delightful interpretation by the soloist Winifred Cecil with orchestra accompaniment and Little Caprice for orchestra, were received by the large audience with much enthusiasm. Miss Cecil sang with tonal clarity and splendid musicianship. The program also included the works of Brahms, Henry Dixon Cowell and Berlioz. An added attraction during this concert was the superb singing by the Choral Society of the U. S. Department of Agriculture under the direction of Robert Frederick Freund.

The United States Navy Band (Lieutenant Charles Benter, leader) and Angelita Loyo, Mexican soprano offered a program of Latin American Music on the Esplanade of the Pan American Union on July 9.

The music of Guatemala, Argentina, Venezuela, Cuba, Bolivia, Panama, Mexico, Uruguay, Colombia, Honduras, Costa Rica and Peru was given an interpretation by Lieut. Benter to convey his thorough knowledge of Latin American music. Angelita Loyo possesses a voice of rare beauty. She was adequately accompanied by George H. Wilson. Other assisting artists were Oscar Short, cornet, Louis Goucher and Salvatore Perrone, marimba, William Cameron, harp and Roy Watson, vibraphone. G. S.

Third Annual Bach Festival at Cleveland

Local Orchestra Plans Opera and Concerts for Next Season

CLEVELAND, Ohio.—The third annual Bach festival under the direction of Albert Riemenschneider had many works presented in the two days of its duration. Capacity attendance gave evidence of the eagerness with which this event was anticipated. The conservatory orchestra of Baldwin-Wallace College was augmented by professional men from the Cleveland Orchestra. Chorales by the brass choir were heard preceding each concert from the tower of the Administration Building on the campus. The Brandenburg Concerti No. 6 and 1 as well as the suite No. 4 were the orchestral numbers on the first day conducted by Carl Schluer who also joined L. Nazare Kurkdjie and Clarence Wengler in the G major sonata for two violins and piano. John Challias, harpsichordist and clavichordist played the Chromatic Fantasia and B flat partita. Geistliche Lieder and an air from the St. Matthew's Passion comprised the vocal offerings of Emily Stretch, while Florence W. Kelly was soloist in the cantatas Sleepers Wake and No. 200 for soprano solo.

The second day was devoted to the B minor Mass in afternoon and evening performances under the baton of Albert Riemenschneider. Arthur Hackett and John O. Samuel were among the soloists.

At Severance Hall the Bach Chorus under the direction of F. W. Strieter presented for the fourth time in the thirteen years of its existence the St. Matthews Passion with the following soloists: Ruth Phillips, Lila Robeson, Arthur Kraft, Carl Toomey, and John O. Samuel. Ruth Schauer and Estella Woehrman furnished accompaniments.

CLEVELAND ORCHESTRA PLANS

As announced by the management, the Cleveland Orchestra (Artur Rodzinski conductor) will have as soloists for its eighteen pairs of concerts: Jascha Heifetz, Emanuel Feuermann, Dalies Frantz, Mischa Levitzki, Severin Eisenberger, Arthur Loesser as well as concertmaster Josef Fuchs and principal cellist Victor de Gomez, who will perform the Brahms concerto.

Operatic offerings will be reduced from six works of last season to four during this winter. Rosenkavalier with Lotte Lehmann, Grete Stueckgold, Emanuel List, Julius Huehn and Albert Mahler comes in October. The following month will bring Carmen; Parsifal is scheduled for Holy Week and for the fourth offering a novelty is in store for subscribers. Wilhelm Von Wymetal, Jr., is stage director and Richard Boris Goldowsky has been engaged in the place of Giacomo Spadoni.

A return engagement for the Monte Carlo Ballet to be seen in three performances, with the Cleveland Orchestra furnishing the musical background, is also scheduled and the Philharmonic Chorus will cooperate in a choral work. R. H. W.

Carl D. Kinsey Appointed Musical Courier Western Representative

The Musical Courier opened Pacific Coast offices in the Roosevelt Hotel, Hollywood, Cal., on August 10, in charge of Carl D. Kinsey, Western representative.

Mr. Kinsey, who has been located in Hollywood for the past year, is the former president of the Chicago Musical College, and is well known throughout the musical world. Under his direction the Chicago Musical College became one of the most eminent schools of music in the country. Mr. Kinsey will handle the business details of the Musical Courier on the Pacific Coast which have grown considerably during the past year because of the association of artists with the motion pictures.

WILLIAM S. BRADY
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Van Hoogstraten Leads Stadium Concerts; Soloists, Opera and Ballet Are Features

Financial Campaign Launched to Raise Final $10,000 of Guaranty Fund—Heifetz Makes First Appearances in Series—Boheme, Traviata, Tosca and Prince Igor Conducted by Smallens

Simultaneously with the announcement that the Philharmonic-Symphony Society committee for raising funds were engaged in a campaign to obtain the final $10,000 to defray the deficits of the symphonic concerts, ballet and opera performances at the Lewisohn Stadium this summer, the management made public a list of outstanding soloists for the final two weeks of the season. The financial campaign was made necessary by the refusal of the New York Board of Education to donate the required sum for the concerts, as had been recommended by the Municipal Board of Estimate.

The first appearances at the Stadium of Jascha Heifetz on August 5 and 6, the return of Willem Van Hoogstraten as conductor of the symphonic concerts in the final span, beginning July 31, and the presentation of operas, including La Boheme, La Traviata, Tosca and Prince Igor, under the baton of Alexander Smallens, were features of the period.

Boheme Sung

The performance of Puccini's La Boheme at the Stadium, July 18, was distinguished by a thoroughly conceived and exceedingly well sung Mimi by Nina Morgana, who was making her debut in this rôle. She proved again that she is a poised and experienced artist. Her interpretation seemed not a first but hundredth presentation of a favorite characterization.

Among the men Joseph Royer as Marcello, displayed a fine voice artistically used. Edward Molitore offered a brilliant performance both vocally and histrionically as Rodolfo. Harold Kravitt showed uncertainty of pitch in his famous solo. Others in this spirited performance were the familiar Schaunard of Louis D' Angelo and Pompilio Malatesta in the double rôles of Benoit and Alcindoro. Grace Wallis Huddle made an adequate debut, if perhaps a bit premature, as Musetta and Alexander Smallens conducted capably. J. V.

La Traviata

Verdi's Traviata was given on July 26, being postponed from the night previous due to rain. Under the baton of Alexander Smallens the performance was an excellent one from all angles. The orchestra sounded well and the singers, nearly all Americans, were admirable in their roles.

Chief among these was the Violetta of Edis de Philippe, who had been heard with the Cosmopolitan Company at the Hippodrome last fall. She made a striking impression upon the large audience. Hers is a voice of fresh, beautiful quality which she uses with intelligence and taste. Whether it was due to nervousness or not, one does not know, but the young singer often forced tone and fell from pitch.

Edward Molitore, the Alfredo, revealed anew a pleasing tenor voice of resonant quality, and Alfredo Gandolfi, whose Germont is a familiar one, came in for his share of the evening's honors. His portrayal was distinguished and impressive. The smaller parts were capably presented by Philine Falco, Albert Mahler, Abrasha Robofsky and Ralph Magelssen. The second performance was cancelled on account of bad weather. J. V.

Van Hoogstraten Returns

An audience of five thousand greeted Willem Van Hoogstraten at his opening concert as conductor of the Philharmonic Orchestra at the Stadium on July 31. Fine weather favored and admirers of the forceful conducting of Mr. Van Hoogstraten enjoyed an excellent program of Stadium favorites.

Opening with the Beethoven fifth symphony the program included Tschaikowsky's overture-fantasy, Romeo and Juliet, Debussy's descriptive Clouds and Festivals, Smetana's symphonic poem, The Moldau, and closed with the overture to Der Freischütz. The Beethoven assumed magnificent proportions under Mr. Van Hoogstraten's dynamic stick; the singing of the strings in the Romeo and Juliet was especially beautiful; the lighter Debussy lost in the inadequacy of acoustics for that type of composition. Smetana's work, followed by Der Freischütz finished the evening's program in characteristically satisfactory Van Hoogstraten style. M. W.

Ljungberg as Tosca

Probably the most artistic operatic production of the Stadium season occurred on August 1 when Alexander Smallens directed Puccini's Tosca with an able cast headed by Goeta Ljungberg in the title role, with Armand Tokatyan as Cavaradossi and Alfredo Gandolfi as Scarpia.

Mme. Ljungberg, singing the role of Tosca for the first time in America, offered a moving interpretation that had sincere dramatic intensity and evoked storms of applause from the large audience. Vocally she was magnificent. Her tones were always musical, even under the stress of the great emotion with which she endowed her reading of the part. And there were clarity and accuracy as well as supreme musicianship about everything Mme. Ljungberg sang. The artist was also pictorially striking in superb costumes. No finer Tosca has been heard in New York for several seasons.

Alfredo Gandolfi was one of the best Scarpias to whom this reviewer has had the privilege of listening. Not only did he sing the difficult music allotted to him with splendid phrasing, tone and enunciation, but he acted the part with a finesse of characterization that has only been equalled in New York by Antonio Scotti. Here was an interpretation that accomplished its effects by subtlety and not by flagrant stage tricks.

Armand Tokatyan was an admirable Cavaradossi, singing brilliantly and acting with routined skill. Other members of the cast, all of whom were adequate, were Louis d'Angelo, Abrasha Robofsky, Albert Mahler, Ralph Magelssen and Anna Kaskas. The opera was repeated on August 3 before another large and enthusiastic audience. H. J.

Heifetz Attracts Throngs

The wisdom of the management's new policy of engaging eminent soloists was demonstrated in the overflow audiences, estimated at 16,000 or more each evening, which welcomed the first appearances of Jascha Heifetz at the Stadium on August 5 and 6. The noted artist, playing with the Philharmonic Orchestra under Alexander Smallens, scored with tonally luminous and technically superb performances of the Tschaikowsky concerto and Chausson's Poème. After repeated recalls he added two unaccompanied Bach and Paganini works on the first evening and on the second, the Bach arioso with the orchestra. Even then, the audience continued its applause for many minutes on each occasion.

The symphonic portions of the program on August 5 consisted of Glinka's Russlan and Ludmila overture, Saint-Saëns' Phaeton, Sibelius' Valse Triste and Finlandia, and on the next evening Borodin's Prince Igor overture, Debussy's Fêtes and excerpts from Tschaikowsky's ballet, The Sleeping Beauty. The orchestral performances were of a satisfying sort and were warmly applauded. R. K.

Prince Igor Performed

The production of Borodin's Prince Igor in a somewhat abbreviated, four-act version, on August 8 and 9, like that of Boris Godounoff several weeks earlier, was under the supervision of The Art of Musical Russia, Inc. There was a high degree of spirit in the singing and acting, some exceptionally good voices, and a colorful series of stage tableaux. George Doubrowsky, sustaining the title role as guest, has a large baritone voice of fine quality, and a dynamic personality. Commendable impersonations were given by Ivan Ivantzoff as Vladimir; Jeanne Palmer as Yaroslavna; Nadine Fedora, as Kontchakovna; Vassily Romakoff as Prince Galitsky; and in other roles, Marguerite Hawkins, Zina Ivanova, Michael Schvetz, Joseph Kallini, Ivan Velikanoff and John Gurney (excellent as the Khan). Dances by the Yakovleff Studio (Leon Fokine, Olga Schwenker, Marjorie Matlin, soloists) were brilliantly barbaric and highly effective. The chorus played an important role throughout the opera and sang well. The orchestra also distinguished itself under Alexander Smallens' direction. R. K.

DOROTHY CHAPMAN

Coloratura Soprano

SINGER WINS GREAT OVATION

(headline Denver Post)

Miss Chapman, a coloratura soprano, scores early in the revue with a song number, presumably suggested by a visit of Adelina Patti to Colorado in the '80s. After her first appearance Saturday night in that number on the stage, Miss Chapman's every entrance was the signal for prolonged applause from an audience which later showered her with corsages and bouquets.

Robert Edmund Jones, producer of "Central City Nights"—*Extract from interview to the press:*

Miss Chapman is headed straight for a brilliant operatic career, for all the gifts of the great prima donnas are hers. She is one of the very few coloraturas who sing absolutely in tune. She is always right in the middle of the note, in perfect pitch, and the range and intensity of her voice are extraordinary. Her temperament is precisely right for an opera star. She is very definite, very intelligent in her work. She sings brilliantly. I know she is going to burst upon our Central City audiences with all the dazzling qualities of a sky-rocket.

Artist Pupil: Edith W. Gaudenzi

Photo by Peter Berkeley of Lainson's, Denver

As Adelina Patti in Robert Edmund Jones production "Central City Nights," Central City, Colorado, July, 1935.

Chauncey Thomas, Denver News

That cute little mixture of curls, smiles, and bird notes is as near Patti the Divine of long ago as you can find living today.

HEADED TOWARD STARDOM

One of Jones' discoveries, Dorothy Chapman, in white lace and with fan of long ago, looks as if transplanted from the past period. **A coloratura soprano with plenty of range. She is headed toward stardom.** ***—Variety.***

Colorado Springs Gazette

Miss Dorothy Chapman has been given as enthusiastic a reception, perhaps, as ever an audience gave Booth, Jefferson, Modjeska, Salvini, Lotta Crabtree, in that ancient opera building. She faced a critical audience, representing New York, Philadelphia, Denver and the hard rock miners and captured it with the vivacious personality of a school girl and the voice of a young Bernhardt.

Direction: Marie W. Dunn
129 West 78th Street
New York City

London Summer Brings Four Recitalists and Dance Festival

Chavchavadze, Riccio, Tragin and Edna Thomas Offer Concerts—Monte Carlo Ballet at Covent Garden

LONDON.—This year of royal jubilation brought this reviewer a near-respite in the month of July. Although what possessed such artists as George Chavchavadze, Beniamino Riccio, Lucienne Tragin (from the Monnaie of Brussels) and Edna Thomas to plunge into the heat waves of London's West End instead of the briny of their native shores is more than can be explained.

Miss Thomas, in fact, announced three concerts and gave four. The last, comprised not only the Negro spirituals which have made her eminent in these parts, but German Lieder (Brahms, etc.) and modern French songs. Mr. Chavchavadze gave his audience a spacious program in which the Schumann G minor sonata figured as the most exciting item. Signor Riccio gave us two recitals showing a powerful voice and prodigious versatility (with a strong hint of the operatic stage); and Mlle. Tragin turned out to be an accomplished coloratura with an easy F in alt and an uncommonly accurate intonation as well as refinement of style.

BALLET TO THE FORE

The great popularity of ballet dancing which has steadily grown since the war, has established something like a new social tradition in London. This year we have had not only the Ballets Russes de Monte Carlo at the opera house, and the Ballets Russes de Paris at Daly's and a Polish ballet at the Palladium, but an international Folk Dance Festival of stupendous proportions in Hyde Park, the Albert Hall and other strategic points. This festival caught Londoners unawares, and whipped them into a mad whirl of enthusiasm.

From the Land of the Midnight Sun to sun-baked Andalusia, from the Caucasian steppes to the Celtic islands of the Atlantic dancers came: Soviet Russians and Fascist Italians, Frenchmen and Germans, all the "traditional" enemies danced in one procession and joined together in the Circassian circle, to the delight of thousands of spectators.

The Russian Ballet of Monte Carlo has been so recently in America, that little needs to be said of its season at Covent Garden, for the repertoire is almost identical with their American offerings. However, there are one or two novelties. One is the Les Cent Baisers, based on the Hans Christian fairy-tale about the Princess who has to give a hundred kisses to her rejected suitor, to pay for her curiosity. The music is by Frederic d'Erlanger, agreeable and eminently practicable. The ballet, most charming, is one of the first fruits of Mme. Nijinska's appointment as choreographer to the company.

Another novelty is Jardin Publique by Massine, based on an excerpt from André Gide's book The Counterfeiters, with music by Vladimir Dukelsky. It is a serious, even bitter comment on life; and the choreography is correspondingly significant. Massine himself and Toumanova are the star dancers.

Of the other Russian ballet—from Paris—the less said the better, though there are good dancers in it too. The Poles, from the National Theatre of Warsaw, are excellent though different, full of grace but less modern.

CESAR SAERCHINGER

Sevitzky Leads Philadelphia Orchestra

Makes Début in Concerts at Robin Hood Dell, to Much Applause

PHILADELPHIA.—An ovation memorable in Philadelphia musical annals was accorded Fabien Sevitzky when he made his first appearance as conductor at Robin Hood Dell with the Philadelphia Orchestra, July 27. Mr. Sevitzky is the conductor of the Philadelphia String Simfonietta and the People's Orchestra in Boston, and has conducted leading orchestras in Europe. His introduction to the summer audiences at the Dell had been anticipated with keen interest, and proved a triumph.

Opening his program with Berlioz' Roman Carnival overture, Mr. Sevitzky proceeded with two nocturnes of Debussy and the Tschaikowsky fifth symphony. Masterly readings and sensitive control of the orchestra marked these offerings. The brilliance and color of Berlioz, the delicacy of the Debussy pastels and the poignant beauty of the Tschaikowsky symphony had full exposition at Mr. Sevitzky's hands. The soloist of the evening was Florence Frantz, pianist, who gave an artistic performance of the Liszt concerto in A.

The second of Mr. Sevitzky's concerts at the Dell took place on the following evening. He regaled his appreciative audience with a colorful reading of Wagner's Rienzi Overture, the Hungarian dances No. 5 and 6 of Brahms and the Rakoczy March of Berlioz. He also presented delightful and colorful versions of excerpts from Grieg's Peer Gynt suite and closed the program with Tschaikowsky's Overture 1812. As on the previous evening, he made complete conquest of his hearers, and bowed to thunderous applause. Josephine Lucchese, soprano, was the assisting artist, displaying beauty of voice in the aria Ah, fors' è lui from Traviata and a group of songs by Terry, Rabey and Strauss. As an encore she sang Benedict's The Gypsy and the Bird, with the able assistance of John Fisher, first flutist of the orchestra. Sylvan Levin supplied fine accompaniments at the piano. E. F. S.

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Salzburg Festival Draws Large Attendance

SALZBURG.—The Salzburg Festival, which opened on July 27, is attracting this year an especially large international assemblage, including many notables of the artistic world. The appearance of Toscanini as conductor of Falstaff on July 29—his first opera performance in some years—was a gala event. The cast included Edith Mason, the only American in this performance, who received an ovation and fourteen curtain calls for superb singing in the role of Nanetta; Dino Borgioli, a splendid Fenton; Mariano Stabile, impressive in the title role; Marina Caniglia as Mistress Ford, and Pietro Biasini as Ford. The work was sung in Italian. The score received a superb musical interpretation, which was enhanced by the attractive staging provided by the Festspielhaus. The ballet of elves was arranged by Margarete Wallmann. Conductor and singers were repeatedly called before the curtain.

A detailed report of the Salzburg performances will be published in a subsequent issue. K. S.

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Moscow Invites Godowsky To Conduct Master Class

American Colored Contralto Gains Success—Soviet Style an Active Problem—Neuhaus Returns to Concert Stage

MOSCOW.—Leopold Godowsky unexpectedly both to himself and the Russians, recently visited Moscow. His presence here aroused extraordinary interest—to our younger generation, his name has been a myth and symbolical of unattainable perfection of musicianship. Godowsky has been invited to conduct an annual twelve-weeks master class in Leningrad and Moscow.

Apropos of which, the master says that he thinks he "has almost been convinced to accept the invitation."

AMERICAN CONTRALTO FÊTED

When a series of recitals by Marian Anderson was announced here, her name suggested nothing in particular to the average Moscovite concert-goer. At that time she was only one of the many foreigners who were flooding the Soviet capital, and by no means always justifying themselves artistically before the critical but also appreciative Moscow audiences.

At the close of the season, however, the effect of a modest billboard announcement bearing only one word, "Anderson," was sensational. Beginning with workers and engineering students, and ending with "highbrow" musical theoreticians, practically the entire city came rushing to one of Miss Anderson's six concerts and gasped in wonder at the American singer's almost miraculous vocal and artistic gifts.

Critics and everybody, waxed ecstatic over Miss Anderson's range, the variety of her effects, and her fine vocal school. But more than these qualities, that which played the decisive role in determining the enthusiastic attitude of the Muscovites was the emotional richness of Miss Anderson's art, with its marked leaning toward the tragic, her lyrical sweetness, noble simplicity, ease of manner, intuitive fine taste, and depth of musical feeling. She was indisputably proclaimed a great artist. Kosti Vehanen gave her excellent support at the piano.

PHILHARMONIC CLOSES SUCCESSFUL SEASON

Under Eugene Szenkar, the Moscow Philharmonic Orchestra closed its season with an all-Beethoven program consisting of the ninth symphony and the E flat piano concerto. Szenkar, who has worked much with the Philharmonic this season and produced some monumental works (the Mahler symphony for example) is recognized here as a conductor of outstanding interpretative ability. This time, however, he was reproached for having (by over emphasis of exterior picturesqueness and dynamic effect) reduced the inherent dramatic content of the Ninth to the primitive level of melodramatic opera. Artur Schnabel's performance of the concerto was tremendously significant, and attempts to dispute his conception of the musical idea were overshadowed by admiration for his pianism.

PRIZE-WINNERS HEARD

The Second National Virtuoso Contest, held in Leningrad, and the Warsaw International Violin Contest, to which the U. S. S. R. sent two representatives—David Oystrach, who won first prize at the National Contest, and Bussia Goldstein (a thirteen year old lad from the Moscow State Conservatory, who captured the second and fourth prizes respectively) monopolized the city's musical interest during the latter part of the season. Both prize winners played in Moscow in a number of concerts, their appearances being followed by avalanches of newspaper and musical discussions.

THE SOVIET STYLE

The theoretical and the philosophical sides of music are treated here with great attention, and earnest attempts are being made to build up a serious foundation for musico-scientific criticism. The two contests once more brought forward the question of "the Soviet style" of performance, which Soviet theoreticians and musicians are striving to formulate and attain. No satisfactory exposition of the Soviet style principles has as yet been given, though several distinct features characteristic of Soviet musicians have been definitely commented upon. Realistic tendencies, respect for historical culture, an integral sense of structure and form, technic as a subordinate factor in achieving the musical idea—all these traits were salient in the work of the Soviet winners, especially in contradistinction to representatives of the younger generation of the Western school who appeared here about the same time.

TEMYANKA HEARD

Henri Temyanka, English violinist and prize winner at the Warsaw contest, was heard here shortly afterwards, his playing revealing that, despite his youth, he is in the hold of Western tradition. He is undoubtedly a talented and skilled violinist, and Handel and Bach he did excellently in the English tradition, but the difference between his treatment of Handel as statistically monumental, and the Soviet conception of Handel's music as dynamic movement, was strikingly apparent. Unfortunately, in the arrangement of his program, Temyanka allowed the great masters to be obscured by more or less trivial pieces, which were done much less significantly and weakened the impression created by the early part of the program.

CHERKASSKY APPRECIATED

It was rather unfortunate that Shura Cherkassky came here when Moscow was still brimming with excitement over the National Contest. As a result, a situaton analagous to that of Temyanka was created. Cherkassky has qualities which rank him as one of the leading pianists of our time. His technical equipment is astonishing. But Moscow was concentrating upon the interpretative and stylistic features revealed in the performances of her own young virtuosi and Cherkassky's concerts consequently, although warmly received by large audiences, were not accorded the attention they would doubtlessly have had at a more propitious epoch. This view found substantiation in Cherkassky's subsequent appearances in Leningrad, which amounted to a real triumph.

NEUHAUS RETURNS

After an absence of some years from the concert stage, Henrich Neuhaus, director of the Moscow State Conservatory, returned to public performance. An impressive musical figure of vast artistic culture, known here as an inimitable Chopin interpreter, he was enthusiastically welcomed back. His program of Chopin and Scriabin brought the audience under the irresistible charm of his mature and subtle personality, and the finesse and profound culture of his music.

VALENTINE KONIN.

Felix Fox School Discontinued

Felix Fox, who for twenty-seven years has been head of the Felix Fox School of Pianoforte Playing in Boston, announces the discontinuance of the school. Mr. Fox will devote himself to private pupils at his Boston studio, and to his own concert work.

PIATIGORSKY

"THE PADEREWSKI OF THE 'CELLO"—*London Daily Telegraph*

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Menuhin Conquers Brilliantly In His Tour of Australia

Extraordinary Scenes of Enthusiasm—Houses Sold Out—New Zealand Concerts to Follow—Grace Moore's Film Runs Over Seven Months in Sydney

SYDNEY, AUSTRALIA.—Under the direction of Messrs. J. and N. Tait, Yehudi Menuhin opened the first of his (series of six) concerts that crowded the Town Hall, where every available seat had been booked at the opening of the ticket sale. The aisles were filled with extra chairs. Because so many could not obtain admission, in answer to requests, four more concerts were arranged.

Extraordinary scenes of enthusiasm were witnessed, hundreds of persons crowding to the platform at the close of the program, while the violinist gave many encores.

The coming of Yehudi Menuhin to Australia has been memorable. Over 30,000 listeners have heard the artist in this country. At the close of the final concert with a long encore list, the audience stood and cheered, and a densely packed crowd waited outside to say farewell to the young master who was leaving for Melbourne to make his debut in that city.

The programs presented in Sydney included Tartini's Devil's Trill Sonata, Bach's Chaconne, Paganini's concerto in D, Mozart's Adelaide Concerto, Cesar Franck's sonata in A, Lalo's Symphonie Espagnole, Beethoven's Kreutzer Sonata, Mendelssohn's concerto, Mozart's third concerto, G major, Bach's sonata, G minor, Max Bruch's concerto, G minor, "Pugnani-Kreisler's" Praeludium and Allegro, Korsakoff-Franko's Song of the Bride, Sarasate's Romanza Andalusia, Caprice Basque, Szymanowski's Notturno e Tarantelle, Bazzoni's Dance of the Goblins, Korsakoff-Hartmann's Flight of the Bumble Bee. An important event was the first performance of Georges Enesco's new sonata, the work and the playing winning an ovation.

Menuhin's Australian and New Zealand tour is limited to twenty-five concerts.

BACH AND HANDEL HONORED

Under the baton of Dr. Edgar Bainton, director, the Conservatorium Orchestra and Choir gave a successful concert at the State Conservatorium in honor of the 250th Anniversary of the birth of Bach and Handel.

Gordon Bryan, guest pianist and visiting examiner for the Royal Academy and Royal College of Music, showed fine technic and judgment for his reading of Bach's Brandenburg Concerto. The stringed orchestra with Cyril Monk (violinist) and Victor McMahon (flutist) as soloist, shared in the applause given by an audience which filled the hall.

The pianist's second contribution was Bach's D minor concerto for piano and string orchestra. Both performances were outstanding, showing fine balance between soloist and orchestra. The program offered included Handel's Water Music, Bach-Elgar fantasia and fugue, C minor, and Bach's suite in D major arranged by Sir Henry Wood. The whole performance showed remarkable advance of the orchestra under the control of Dr. Bainton. The second half of the program was given by the choir and orchestra with Lance Jeffree, tenor and Ila Turnbull, soprano, as soloists.

VERSATILE ORGANIST

Ernest Truman, City Organist for twenty-five years, held his last weekly recital at Town Hall. A large audience demanded many encores; the numbers requested almost equalled those on the program. This popular musician has given during his appointment over 3,000 recitals and has to his credit some fine compositions for organ, voice and violin, some of which have been heard through the Australian Broadcasting Commission. He has accompanied some visiting eminent artists, including Dame Nellie Melba, Dame Clara Butt, Kennerly Rumford, Peter Dawson, Madame Dolores, Madame Lipkovska.

PIANIST PLEASES

Elsie Hall, Australian pianist now living at Capetown, South Africa, gave three concerts, the first of which was held at the Forum Club in conjunction with George Ellwood, cellist. The program presented included Delius' sonata allegro in A major, Beethoven's sonata in A major, Rachmaninoff's sonata, all of which displayed complete understanding between the artists in their fine performance. The second and third concerts were held at St. James' Hall. The artist distinguished herself not only for her superb performance of Beethoven's Waldstein Sonata and a Chopin group, but also the charming reading of Medtner's Fairy Tales, Idyll and Dance Festive. The farewell concert consisted of an entire Bach program, which included the Italian concerto, three preludes and fugues, three two-part Inventions, fantasy in C minor and B flat suite. At the close of the recital the performer was given warmly enthusiastic applause.

OTHER CONCERTS OF NOTE

The third of the series of Symphony Orchestra Concerts held at the State Conservatorium and conducted by Dr. Edgar Bainton was notable for the remarkable performance of Glazounoff's sixth symphony. The large audience showed keen appreciation of the fine musicianship of the conductor and orchestra. Brahms' violin concerto with Lionel Lawson as soloist was impressive and the player had several recalls. The audience also endorsed the orchestral playing of Peter Warlock's Capriol Suite, Dvorak's Slavonic Dances and Sinigaglia's overture, La Barruffe Chiozotte.

The Royal Apollo Club gave its 250th concert at the State Conservatorium and to celebrate the Silver Jubilee of the King and the program included some national music. The hall was completely filled. The State Governor, Sir Alexander Hore-Ruthven and Lady Hore-Ruthven were present and the President Sir Hugh Denison. In the choir were five members who had sung with the Club for over fifty years. Arnold Mote conducted part songs with authority—Song of the Bow, John Dowland's Come Again Sweet Love, Elgar's Land of Hope and Glory, and Annie Laurie. Stanley Clarkson, baritone, Elsie Findlay, soprano, and Daisy Richards, violinist, won a rousing reception.

The orchestral concerts arranged by the City Council in cooperation with the professional musicians, which proved so popular last year, opened the first of the series of matinees to benefit the unemployed members of the profession. "House Full" was posted, as no more seats were available.

Stanley Porter, guest conductor led the City of Sydney and Regent Theatre Orchestras, and gave a classical and popular program. The offerings included Verdi's I Vespri Siciliani, Liszt's Hungarian Rhapsodie No. 2, Dance of the Hours from Gioconda, and Eric Coates' London Suite. The vocalists contributing were Grace Simpson (who sang Shadow Song from Dinorah) A. E. Y. Benham, basso, (in Oswald Anderson's Song of Triumph) and Mavis Kyle, with Softly Awakes My Heart; and Allan Prior, delivering Macushla.

The Liberty Theatre has extended its season of the screening of A Night of Love featuring Grace Moore, American prima donna. The picture is now in its seventh month with heavy booking still sustained.

ELIZABETH PLUMMER

DORIS DOE,

contralto of the Metropolitan Opera, has been engaged to sing in the San Francisco Opera Company's production of Wagner's Ring cycle in November. At the conclusion of her appearance on the Pacific Coast Miss Doe is to return to New York for the opera season here. Last season she sang twenty-seven times in fourteen weeks at the Metropolitan, her roles including Brangäne in Tristan and Isolde, Magdalene in Die Meistersinger, and Annina in Rosenkavalier.

THEODORE CELLA

CONDUCTS HIS NEW WORK WITH NEW YORK PHILHARMONIC-SYMPHONY

"THE LIDO" Well Received

Comment of New York Times

New Composition Heard at Stadium

Cella's Symphonic Sketch, 'The Lido,' Performed by Philharmonic-Symphony

CONDUCTED BY COMPOSER

With the composer conducting, a novelty was performed by the Philharmonic-Symphony at last night's orchestral concert in the Lewisohn Stadium, the new work being "The Lido," a symphonic sketch by Theodore Cella.

Mr. Cella was similarly represented on a Stadium program of four summers ago, when he conducted the orchestra in a performance of a work styled "On a Trans-Atlantic Liner." The Philharmonic-Symphony performed another of his compositions, "Through the Pyrenees," late in the regular season of 1932.

An orchestral impression of gay life at the popular resort at Venice, the new work is arranged in three sections, the first suggesting the Lido at bathing time, the second a nocturnal picture and the third representative of a carnival. Mr. Cella's music is of a frankly melodious, al fresco character, generously orchestrated and imposing no problems either for the performers or the listeners. It was received with wholehearted applause and the composer was obliged to return twice to bow his acknowledgements.—*New York Times, July 14, 1935.*

CONCERT MANAGEMENT ARTHUR JUDSON
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Cincinnati's Zoo Opera Season Offers Performances of Vitality

Return of Lyric Drama to Former Open-Air Site Attended by Triumphs of Singers—Wide Repertoire and Popular Prices Combine to Attract Audiences

CINCINNATI, O.—Again this city has its Zoo Opera for a six weeks' season ths summer. Of course, the official and dignified title is the Cincinnati Summer Opera, but, after a try-out last year in the University of Cincinnati, the opera is back in its favorite haunt, the open-air opera house in the Zoological Gardens.

The Stadium had the advantage over the Zoo, in that it is of easier access and there was no admission charge; hence the audience ranged from 2,000 to 4,000 a night and prices ranged from twenty-five cents to seventy-five cents. The Zoological Gardens Association extracts a quarter admission to the park from every operagoer who pays from fifty cents to $1.50 for a seat; thus the price of opera at this place begins at seventy-five cents, the highest price charged at the Stadium last year. The 300 free seats provided by the former management of the Zoo have been reduced to a mere 125.

EXTENSIVE REPERTOIRE PLANNED

The Cincinnati Summer Opera Association, Inc., on whose board of directors serve members of the Musicians Union, the Cincinnati Symphony Orchestra, and music patrons, has a group of guarantors back of the venture. Six weeks with two operas each have been planned. Fausto Cleva and Alberto Baccolini are the conductors. The operas scheduled are Lohengrin, Samson and Delilah, Faust, Aida, Norma, Martha, Tannhäuser, Cavalleria Rusticana, Pagliacci, La Traviata, Carmen, Rigoletto and The Bohemian Girl.

Particular attractions of the season are Norma Richter, Aroldo Lindi and Bruna Castagna, whose singing is superb in every rôle. Besides Castagna others new to Cincinnati are Rosemarie Brancato, William Martin, Foster Miller and Angelo Pilotto, all winning triumphs.

Herbert Gould and Joseph Royer, who have sung at the Zoo for the past ten years, Leonard Treash, who made his operatic début as Titurel with this company and recently won the national opera prize of the National Federation of Music Clubs, Anna Leskaya, Arthur Gerry, Wagnerian singer, and Leon Rothier have been heard here before.

SPIRITED PERFORMANCES DELIGHT

Of the first group of operas, perhaps Aida and Norma were the highlights as to singing, although in Aida the dramatic scene where the priests condemn Rhadames was omitted. Cuts are difficult to make and Cleva prefers to give more of the orchestral interludes, and (if necessary) to shorten the vocal scenes. Martha was a sparkling performance, but several of the singers were miscast. Norma Richter's voice, with its unusual range, and her fine dramatic ability made Aida a triumph. Her singing of Elsa in Lohengrin was one of the finest things we have heard her do here. Arthur Gerry sang the title rôle. Foster Miller's fine, resonant voice and perfect diction gave pleasure in the rôle of the King. Bruna Castagna carried off honors as Delilah and Aroldo Lindi as Samson, literally and figuratively speaking, brought down the house. William Martin essayed the rôle of Faust, in which his fine training showed to advantage. Leon Rothier sang Mephistopheles. In Norma, Leskaya sang the title rôle, ably supported by Castagna, whose portrayal of Adalgisa was one of the finest vocally and dramatically this summer. Baccolini won an ovation for his splendid conducting.

It is sincerely hoped that the season will be successful financially, for it is a foregone conclusion that it is musically one of the best Cincinnati has enjoyed.

M. D.

Pro Arte Quartet to Return

The Pro Arte String Quartet, now under the exclusive management of Annie Friedberg, will again tour here next March and April, ending at the Pacific coast.

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Leipsic Sponsors Apotheosis Of Bach-Handel Ceremonies

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LEIPSIC—The celebrations of this year in honor of three great German musicians—Schütz, Handel, and Bach—had their apotheosis in the Bach Festival, held from June 21 to 24.

In the ten days of the festival, an essential part of Bach's output was performed, the achievement being made possible by the whole-hearted cooperation of all concerned, and if this union of such a vast variety of musical personalities was not conducive to the realization of a single style, it nevertheless was an eloquent disclosure of the universality of Bach's genius. Original Bach instruments, chamber and symphony orchestras, organs, and voices—all were utilized to interpret the old romantic and the new German musical movements, and it is safe to say that of the large crowd of "Worshippers" which attended the festival—every one of them was the recipient of a tremendous influx of inspiration.

DIVINITUS ACCIDIT

The festival embracing two Sundays, it was thus possible to hear divine services in the three churches in which Bach worked—Thomaskirche, Nicolaikirche, Johanniskirche—and in one of which (the last named) his mortal remains were entombed. The St. Matthew Passion, St. John Passion, and the B Minor Mass were performed, and as not a single note of them was cut, the presentation disclosed the prodigiuos magnanimity of their creator.

The St. Matthew Passion was given according to the Max Schneider original edition, recently published. Certain recitatives and airs instead of being sung by choruses, were given to well-known soloists, and as the chorals were sung by the Thomanern, no female voices were heard in the choruses. But more important than these changes in the vocal parts, was the new and surprising tone of the orchestra, that body being embellished with soloists, and using the choir organ for the recitative accompaniments, instead of a harpsichord. Further, instead of the romantic organ, with its variety of registers and dynamic power, the baroque Bach organ, with its simple, strong timbres, was restored and employed. The overwhelming effect of this presentation can hardly be imagined. Karl Straube conducted.

The St. John Passion was conducted by Günther Ramin, the Mass by Max Ludwig. Renouncing the historical point of view, these gentlemen gave Bach in the fullness of tone to which the world is long since accustomed. This ensemble of the greatest of Bach's masterpieces was completed by many cantatas and motets, and particularly by the solo cantata (published this year) for one alto voice, *Bekennen will ich seinen Namen*—a precious enrichment of the solo-cantata Bach literature.

ORCHESTRAL TREASURES

In this domain practically all the Brandenburg Concertos and the great orchestral suites, in addition to concertos for solo instruments, were played. The magnificent concerts (Landes-Konservatorium and Gewandhaus Hall) were conducted by Walter Davisson, Hermann Abendroth and Erwin Fischer.

CHAMBER MUSIC

The outstanding and most discussed presentation in this category, was Rudolf Opitz' integral performance of the Well-Tempered Clavichord. The artist chose the *klavichord* for the delivery—an instrument altogether too weak to satisfy the ear of today, and it is possible that too much was done for historical veracity and not enough for modern musical taste and requirements. The whispering tone of the *klavichord* is not sufficient as a vehicle for the brimming musical language of Johann Sebastian.

The last two days of the festival were devoted to what are unquestionably Bach's most monumental works:—Art of Fugue, and Musikalisches Opfer (Musical Offering), the first by the Leipsic Symphony Orchestra under Hans Weisbach, the second by musicians from the Gewandhaus Orchestra.

HISTORICAL INSTAURATION

A rare concert was that at which other Eighteenth century composers and instruments were heard. The program consisted of Wilhelm Friedemann Bach (Duetto for two Kielflügel—instruments of 1774 being used); Joseph Seeger (Toccata and Fugue in A flat, using a pre-1700 Hausorgel); Heinrich Biber (Serenade, for string quintet, basses, and *clavecin de voyage*, the latter dated 1713); Johann Fux (Suite, for concert *violina piccolo*, performer using a Stradivarius *violino piccolo*, dated 1720); Attilio Ariosti (Suite, enlisting a 1730 *viola d' amore*); and Christlieb Binder (Sonata, played on a Dutch Kielflügel, 1766).

The City of Leipsic did everything that was humanly possible to make the festival a success. An exposition of original and new Bach editions, manuscripts, including similar documents of Bach's contemporaries, was held in the Gohliser Schlösschen. The Old Theatre contributed by presenting Der Thomaskantor, a play on Bach, by Arnold Schering. At the closing ceremony, speeches were made by Dr. Goerdeler, Mayor of Leipsic, Dr. Simons, president of the Neuen Bach-Gesellschaft, and Herr Ihlert, president of the Reichsmusikkammer. ADOLF ABER

Horatio Connell Offers Broadcast

Horatio Connell will broadcast over the NBC network on August 18, singing with the Chautauqua, N. Y., Symphony Orchestra under the baton of Albert Stoessel. He is to be heard in Huntsman. Rest (Schubert), orchestrated by Brahms for Julius Stockhausen, teacher of Mr. Connell. This is one of five Schubert songs Brahms orchestrated for Stockhausen, and from the manuscript the latter had copies made for Mr. Connell, who sang them with the Philadelphia Orchestra under Stokowski. On the radio program of tomorrow, he is also to offer Eri Tu from Verdi's Masked Ball. Mr. Connell is, as usual, spending the summer in Chautauqua, teaching at the Chautauqua Institution.

Chicago to Have Five Weeks of Opera

American Premiere of Respighi's La Fiamma, Puccini's La Rondine in English and Restoration of Der Rosenkavalier Announced

CHICAGO.—The Chicago Grand Opera Company will give a five weeks' season in its home city next winter, with admission prices ranging from fifty cents to three dollars, according to plans announced on August 8 by Karleton Hackett, president of the organization. Paul Longone will be the general manager of the company for the third year.

Features of the repertoire will be the American premiere of Respighi's La Fiamma, the first Chicago hearings of Puccini's La Rondine in English, and a restoration of Strauss' Der Rosenkavalier, with a cast including Lotte Lehmann, Maria Jeritza and Marion Claire.

Among other singers with whom negotiations have been opened for appearances in the coming season, Mr. Hackett said, are Lucrezia Bori, Lily Pons, Edith Mason, Claudia Muzio, Rosa Raisa, Hope Hampton, Jean Tennyson, sopranos; Coe Glade, Eleanor La Mance, Sonia Sharnova, mezzo-sopranos and contraltos; Tito Schipa, Mario Chamlee, Frederick Jagel, Franco Foresta, Joseph Bentonelli, tenors; John Charles Thomas, Ezio Pinza, Virgilio Lazzari and Carlo Morelli, baritones and basses.

Gennaro Papi and Henry Weber will again be the leading conductors, with Messrs. Kopp, Bigalli, Spadoni and Waller as assistant leaders. Isaac Van Grove is to be the stage director, Ruth Page, première danseuse and director of the ballet, and Harry Beatty, technical director.

Feinmann Enters Managerial Field

Theodore Feinman. who for years has been associated with symphonic orchestras, as well as with choral societies and light opera companies, has entered the managerial field, with offices located at the Hotel Stephen Girard in Philadephia. In conjunction with Mrs. Maloney, who is socially prominent, Mr. Feinmann plans to bring to Philadelphia and the eastern section of this country some of the latest attractions, eminent artists, and to import European organizations.

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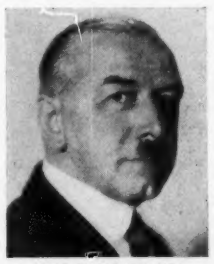
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CHICAGO.—Commencing July 1 and continuing up to and including September 2 (Labor Day) a series of free outdoor concerts is being given in the bandshell at Grant Park. The Chicago Park Board District and the Chicago Federation of Musicians are sponsoring them. Other subscribers are the Columbia Broadcasting System, National Broadcasting, Station WGN and others. Sixty-four concerts played by the finest instrumental groups are being presented to the public free of charge. It is an all-Chicago series, meaning musicians, singers and backers are giving the concerts and it may be regarded as a service enterprise.

The first four concerts were played by the Chicago Symphony Orchestra under the direction of Eric DeLamarter. At the opening concert His Honor, Mayor Edward J. Kelly, made a short introductory address; likewise Robert J. Dunham, president of the Chicago Consolidated Park board, delivered a short speech in which he extolled James C. Petrillo, president of the Chicago Federation of Musicians and the initiator of these concerts. The Chicago Symphony Orchestra also played from August 1 to 4 inclusive.

Other organizations heard so far are: Thaviu's Band, A. F. Thaviu, conductor; the Civic Opera Orchestra under the direction of Henry Weber, Isaac Van Grove, Dino Bigalli and others; the Armin Band, Victor Grabel, George Dasch, Cavallo, Glenn Bainum, and Max Bendix Bands; and the Woman's Symphony Orchestra, Ebba Sundstrom, conductor.

The Marshall Field & Company Choral Society (Edgar Nelson, conductor) was the featured attraction at one of the concerts given by Cavallo's Symphonic Band. The society appeared under the direction of its regular leader and the two hundred choristers created a stir among the 35,000 music-lovers who jammed the confines of the Grant Park bandshell.

SOLOISTS PRESENTED

Among the soloists heard were, Eleanor LaMance, mezzo-soprano; Milo Luka, baritone; Else Harthan Arendt, Esther Hardie and Marjorie Livingston, sopranos; John Pane-Gasser, tenor, and Sonia Sharnova and Ada Paggi, mezzo-sopranos. Miss LaMance, heard with the Civic Opera Orchestra (Henry Weber conductor) sang gloriously Mon coeur s'ouvre a ta voix from Samson and Delilah. Mr. Pane-Gasser made a hit in the Celeste Aida aria and in the Lament from Pagliacci, which he sang with the Chicago Civic Opera Orchestra (Isaac Van Grove conductor). At the same concert Miss Sharnova was heard to advantage in the O Don Fatale from Verdi's Don Carlos. Miss Livingston, soprano, and artist pupil of Hanna Butler, sang effectively Un bel Di from Madam Butterfly and a group of songs from the pen of Max Bendix at a concert given by the Max Bendix Band. Mme. Arendt was the soloist with the George Dasch Band and her singing of Dich Theure Halle from Wagner's Tannhäuser marked a new phase in the soprano's career which has heretofore been solely in oratorio and concert. Ada Paggi was featured by the Max Bendix Band and won her customary success in the Habanera from Carmen and a group of songs. The Sacerdote Quartet, composed of Maude Key Shelton, soprano; Olga Saga, mezzo-soprano; Giuseppe Lazzarini, tenor, and Mark Love, baritone, made a successful début at one of the Woman's Symphony Orchestra concerts. Miss Hardie, artist pupil from the Herman Devries' Studios, was acclaimed after her singing of Ah Fors' E Lui from Traviata, and was compelled to give a double encore. Mr. Luka appeared at two concerts of Thaviu's Band and on each instance won an ovation. He was heard in the Toreador Song from Carmen, the Prologue from Pagliacci, Eli, Eli and in many extras, disclosing a rich and voluminous baritone.

ARTIST RECITALS AT CHICAGO MUSICAL COLLEGE

Artist members of the faculty of the Chicago Musical College were presented under the auspices of the school in a series of recitals in the Sonotone Theatre during the month of July. Among the most interesting were those given by Rudolph Ganz and Leon Sametini; Viola Cole-Audet, pianist, and Dr. Erich Sorantin, violinist; Silvio Scionti, pianist, Rose Lutiger Gannon, contralto, and Mabel Sharp Herdien, soprano; the two-piano recital by Rudolph Ganz and Mollie Margolies; the lecture on modern music by Mr. Ganz, assisted by Mary Ann Kaufman, soprano. The Sonotone Theatre was crowded at every recital and the audiences unmistakably manifested their pleasure by warmly fêting each recitalist.

WESTON GALES,

vocal coach of New York, transferred his studio for the summer to Boston and Kittery Point, Me. In October Mr. Gales will return to open his New York headquarters.

AMERICAN CONSERVATORY SUMMER RECITALS

During the month of July the American Conservatory of Music presented leading members of its faculty in recital in Kimball Hall in conjunction with its summer master school. Rudolph Reuter, pianist, and Edward Eigenschenk, organist, opened the series on July 3. The following program, July 10, was given by Edward Collins, pianist, and Marie Sidenius Zendt, soprano. Mae Doelling Schmidt, pianist, and Helen Fouts Cahoon, soprano, were heard on July 17. The concluding recital on July 24 was given by Heniot Levy, pianist, and Elaine DeSellem, mezzo soprano. Their fine accomplishments added luster to themselves as well as reflecting credit upon the school.

NATIONAL MUSIC MERCHANTS IN JOINT CONVENTION

The National Association of Music Merchants, the National Association of Sheet Music Dealers and the National Retail Music Instrument Dealers met in joint convention from July 22 to 24 inclusive at the Stevens Hotel. The thirty-fourth annual convention was attended by eleven hundred people. Edwin R. Weeks, president of the National Music Merchants; Robert A. Schmitt, head of the Sheet Music Dealers, and Percy W. Gust, president of the Retail Musical Instrument Dealers, said that the member attendance was much larger in 1934.

Alfred D. LaMotte of San Diego, Calif., was elected president of the National Association of Music Merchants at the closing session. Homer L. Kitt, Washington, D. C.; Charles E. Wells, Denver, Colo.; Robert F. Schackelton, Louisville, Ky., and Paul S. Felder, New Orleans, were made vice presidents.

DEVRIES STUDENTS HEARD IN CONCERT

Before going on their annual vacation Mr. and Mrs. Herman Devries presented their summer class in a program in the Francis I Room of the Congress Hotel before an overflowing crowd. Each singer reflected the splendid training received from their mentors. Taking part in the program were: Subilk Wussman, Morton Mawnheimer, Betty Touhy, Larz Holloway, Janet Levy, Helen Liefelt, Mrs. E. J. Emmanuel, Betty Jane Schultz, Chester Keary, Harriet Adomovitch, Sheldon Kodner, Louise Dolezal, Vittoria Rari, Michel Lester, Esther Hardie, Valerie Glowacki, Liselle Bolarz, Jeanette van der Velpen, Sally Kirtley, Jack Horn, Josephine Rach, Mr. and Mrs. Harry Davidson, Mrs. S. Katz, Janet Schulz, Cybella Abt, Jean Rice and Helen Margolin. Some of those heard on this occasion have already created places for themselves either in the concert field, in opera or in oratorio.

FLORENCE LAMONT HINMAN PRESENTS VOCAL STUDENTS

Florence Lamont Hinman, now holding a master class as guest teacher at the Chicago Musical College, presented members of her class in recital on July 26. Madeleine Roberts, Fred Cockerham, Janice Huff, Richard King, Oda Krudener, John Pendergast, Evelyn Symonds, and Jean Dickenson gave splendid accounts of themselves in a well arranged and interesting program. Miss Dickenson, who sang Una voce poco fa and two songs, is scheduled to broadcast over NBC from New York. She has a beautiful voice and she sings with accuracy and style.

PRIZE OFFERED FOR COMPOSITION FOR WOMAN'S CHORUS

An award of $100 is offered by the Chicago South Side Woman's Chorus for a composition for three-part woman's chorus, piano and small string accompaniment, using Elvir Winter Gilmore's poem, Spring Journey.

MACBURNEY STUDENTS WIN RADIO HONORS

Phil Porterfield, concert baritone, radio artist and musical comedy star, and a member of Thomas N. MacBurney's artist class, won first place in the men's section among professional and semi professionals in the Texaco radio open competition on July 9. Hazel King, soprano, was a finalist, and Paula Schlueter, soprano, and William H. Higgins, tenor, were semi-finalists in the same contest which enlisted thirty-two hundred applicants. These three are also students from Mr. MacBurney's class.

MINNETTA RIGGS GREENWELL'S WEEKLY RECITALS

Throughout the month of July Minnetta Riggs Greenwell gave intime recitals in her studio apartment on Lake Shore Drive. During the series she was heard in the Schubert B flat major impromptu, the Beethoven sonata in C major, Rubinstein's Barcarolle in G minor and Valse Caprice; Chopin's ballade in G minor, B major nocturne and waltz in A flat; Bach's gigue in B flat major and the Liszt E major polonaise. Mrs. Greenwell disclosed a velvety touch, fluent technic, and good musicianship.

HANNA BUTLER LEAVES FOR CALIFORNIA

After an active season Hanna Butler has left for California on a five weeks' vacation and returns to reopen her studios the middle of September. She is to visit in San Francisco, Santa Barbara, Los Angeles, Hollywood and San Diego.

Rita Warshawska, a coloratura soprano pupil of Mrs. Butler, is singing regularly at the Plaza Hotel in St. Louis, Mo. Marjorie Livingston, soprano, sang in the Grant Park bandshell series during July.

EDGAR NELSON, JR., MARRIES

Edgar S. Nelson, son of Edgar A. Nelson, president of the Chicago Conservatory, conductor of the Apollo Club and Marshall Field Choral Society, was married to Harriet Brower, Chicago contralto, on June 19.

CHAMBER MUSIC CONCERT AT DE PAUL

A chamber music recital by the Isador Berger Ensemble on July 30, at De Paul University School of Music, met with the approval of a large audience. The program contained the Spohr Nonetto for strings and wind instruments, the Beethoven quintet for wind instruments and the Dohnanyi suite for violin and piano.

VAN GROVE STUDENTS SING MADAM BUTTERFLY

Students of Isaac Van Grove presented the second act of Madam Butterfly on July 30, at the Sonotone Theatre. The cast which gave a professional and well balanced performance included Lucia Altoonjean in the title part, Miriam Knauf as Suzuki, George Dopp as Sharpless, William Blailock as Goro, Michael Signorelli as Yamadori and

(*Continued on Page 27*)

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Hamburg Festival Presents Lavish and Varied Program

Works by Older Composers and Newcomers Share Diversified Bills in Annual Tonkünstlerfest of German Musical Association

HAMBURG.—The General German Music Association (A.D.M.V.) has concluded its sixty-fifth festival in conjunction with the council for international collaboration of composers (*Conseil Permanent*), the latter being the *conseil* which Richard Strauss founded in 1934 after the dissolution of the German section of the International Society for Contemporary Music.

The A.D.M.V. festivals have always been in sharp contrast with those of the I.S.C.M., so far as modern music is concerned, hazardous enterprises seldom having been undertaken by the former.

Avoiding the too young and immature, the organizers of the A.D.M.V. festival arranged a big program, two-thirds of which consisted of works of eminent elder composers. Only a third was left for the contemporaries, and in this radical manner the *conseil* decided to launch a reaction.

Prof. von Reznicek, German representative of the *conseil*, was obliged to join the program of the A.D.M.V. to works of the other fifteen countries of the *conseil*, an unsolvable problem in view of which the A.D.M.V. is staging a second festival in Berlin next autumn, at which only young German composers will be heard.

INTERESTING EXPERIMENT

The Hamburg government and General Superintendent Strohm tried their best to make the festival—the A.D.M.V.'s first time here—an enjoyable one. Unfortunately, not many foreign visitors came, though the program included works from Belgium, Finland, France, Great Britain, Iceland, Italy, Slavonia, Norway, Austria, Poland, Portugal, Sweden, Switzerland, Spain, Czecho-Slovakia and Hungary. Richard Strauss, president of the *conseil*, was not among those present. As an attempt to establish international understanding it was an interesting, though not completely successful experiment; and if it is ever really to succeed, much more attention than was here the case, will have to be paid to the value and importance of the music performed.

OUTSTANDING WORKS

Space not permitting a detailed review of the entire festival, only some of the signal numbers can be mentioned. Two operas presented at the State Opera require special notice. The first is Der Arme Heinrich, which Hans Pfitzner (much-attacked musical antipode of Richard Strauss) wrote some forty years ago—music of best romantic influence and moderate bearing, now become important by its sheer ethical power.

As a counterpart to Pfitzner, we had Halka, which dates from 1847 and is by the Polish master Moniuszko. Played in Warsaw in 1857, and in Switzerland in 1934, Halka is the prototype of national opera, its chief effect lying in its popular (or folk) style. Indeed the dramatic action itself is only episodic and the dances and choruses assume almost the entire weight of the business. The State Opera ballet, especially successful in Halka, also did an evening of ballets by a German (Julius Weismann), a Hungarian (Kodaly) and a Spaniard (Manuel de Falla), The Three Cornered Hat of the latter winning the foremost success of the occasion.

ORCHESTRAL PROGRAM

At every A.D.M.V. festival a work by Liszt, its founder, is performed. This time it was the Dante Symphony, conducted by Siegmund von Hausegger (Munich). Works of other departed composers which came to hearing were Cockaigne by Sir Edward Elgar, and Perfect Fool, ballet music by Gustav Holst (English); Triptyque Symphonique by Jan Blockx (Belgian); and works by the Germans, Schillings (d. 1933), Richard Wetz (d. 1935) and Max Reger (d. 1916), whose cantata, O Head with Blood and Wounds, can be called, from the point of view of its importance for the future, one of the most significant works of the entire festival.

CONTEMPORARIES

Defending their own works, there were German conductor Max Trapp, serving the demands of the day with an overture, and Paul Graener, with a contemplative prelude, intermezzo and aria, on a poem by Dauthendey, a real masterwork.

Other contemporaries were Frenchman Samazeuilh (tone poem Nuit); the Italians, Porrino (b. 1910, a pupil of Respighi), Alfano, and Sonzogno (Tango—rather noisy); Louis Glass, a Dane, with Symphonia Swastica; Eric Westberg, a Swede, with a symphony; Sibelius, Finland's senior master, with Carelia Suite; Gotovac, a Slavonian, with Kolo Symphony; and two piano concertos, one by Rozycki, a Pole, the other by Friedrich Bayer, an Austrian.

CHAMBER MUSIC

The chamber music program was not completely connected with the aims of today, the most contemporaneous offerings being quartets by Viteslav Nowak (Czech) and Othmar Schoek (Swiss). The list further included music for two violins and harpsichord, by Kaminsky (German); quartet for wind instruments, by Paul Juon (German); cello sonata, by Kodaly (Hungarian); quartet by Emborg (Dane); quartet by Marinus de Jong (Flemish); trio-sonata by Pierné (French); Trio-Phantasia by Marx (Austrian); piano quintet by Strasser (German); variations for two pianos, by Georg Schumann (German); and Humorous Sketches by Dohnanyi (Hungarian).

The arts of songs and airs were represented by Kilpinen (Finnish), Roussel (French), Jon Leifs (Iceland), E. G. Rangstrom (Swedish), and Wilhelm Kienzl (German), perhaps the oldest living composer, himself at the piano.

THE INTERPRETERS

Special mention should be made of the gigantic task performed by Eugen Jochum, who rehearsed all the orchestral works that were not conducted by composers or guests. Even at the concert in the famous St. Michael's Church, Jochum conducted. Maestro Lualdi (vice-president of the *conseil*) led the Italian works, also those by Holst and Gotovac. The opera Halka was conducted by Schmidt-Isserstedt; the ballet, by Richard Richter. The festival choruses (the Singakademie and the Teachers' Choir) were under Dr. Hans Hoffman. The orchestra was a combination of the State and the Broadcast Orchestras.

Names of the instrumentalists and singers are too numerous to be listed, though some of the outstanding participants were Mme. Ritter-Ciampi (Paris); Cassado, cellist; Willi Hammer, pianist, and Ladislav Ladis, Polish tenor.

EDITH WEISS-MANN.

Detroit Applauds Summer Fare of Merit

Ford Orchestra Broadcasts and Outdoor Operetta Among Features

DETROIT, MICH.—Fray and Braggiotti, pianists of high calibre, exhibiting sparkling unity and fine shading of tones, were the soloists in the thiry-seventh Ford Sunday Evening Hour broadcast from Orchestra Hall by the Detroit Symphony Orchestra, directed by Victor Kolar and assisted by the Ford Chorus. Julius Huehn, bass-baritone, made an auspicious radio dëbut at the thirty-eighth Ford broadcast, and Frederick Jagel, tenor, was soloist for the thirty-ninth and concluding Ford broadcast.

The Opera Under the Stars at Navin Field continues in popularity. Their third offering of the patriotic operetta, My Maryland, featuring Helen Ford and Bartlett Simmons, was a favorite during the holiday week and drew tremendous crowds. Noel Coward's Bitter Sweet, with Gladys Baxter and Leonard Ceeley, was royally received and the pair did exceptionally fine singing. The audiences are large and appreciative.

The third and final musicale of the current season by Max Levy's vocal students took place in July before a select audience. Mrs. Wilbur Brucker (wife of the former Governor of Michigan), who possesses a clear soprano voice, showed great improvement in her work and reached a high point of efficiency in the aria One Fine Day from Puccini's Madam Butterfly. Harry Mikuliak did excellent work; his baritone voice has depth and is of fine quality and range. Emma Lazaroff-Schaver, Mr. Levy's artist-pupil, sang in a polished manner.

MILDRED DILLING

has concluded another active season, which included among New York appearances one as soloist with the New York Women's Symphony Orchestra in Mozart's concerto for flute, harp and orchestra. She also fulfilled many out-of-town engagements and was frequently heard over the air.
(Photo © G. Maillard Kesslere.)

Mme. Widener Dudzinski, a strikingly fine dramatic soprano of high calibre, sang with success. Florence Kallman offered the difficult Jewel Song from Faust, revealing a fine colorful voice. Louis Greenblatt sang the aria from Martha (Flotow) and Macushla. Sally Sweetwine, who disclosed a rare quality lyric voice, sang an operatic aria. M. Jonathan Short, tenor, sang successfully. Of the younger students, Grace Salasnek showed talent with a rich dramatic soprano voice. Bessie Shanin, sixteen-year-old soprano with a big voice, showed marked improvement. Allam Sumetz, dramatic baritone, sang effectively. Ruth C. Brotman, coloratura soprano, sang with understanding, Caro Nome from Verdi's Rigoletto and Handel's aria Rejoice from The Messiah.

Florence Kutzen, one of Detroit's younger concert pianists, was the accomplished and sympathetic accompanist for this strenuous program. Mr. Levy has a wealth of material to work with and is earnestly and diligently leading his students in the right direction.

R.C.B.

Basel Fêtes Weingartner On Leave Taking

Eminent Conductor Wins Many Recalls from International Audience at Performance of Meistersinger

BASEL.—Felix Weingartner brought to a close his period of eight years of musical activity in Basel, with a farewell performance of Meistersinger, at the Basel Stadt Theatre.

The influence which Dr. Weingartner has exerted in the lives of the music-lovers of Basel was evidenced by the enthusiastic and inspirational audience which filled the theatre to overflowing for this performance. The cast included Johann Barton (Walther), Erika Frauscher (Eva), Alexander Fenyvess (Hans Sachs), Max Knapp (Beckmesser), Wilhelm Tisch (Pogner) and Ernst Kurz (David).

The entire ensemble and orchestra gave a performance which was a tribute to their conductor, and repeated recalls for both him and the singers could only be terminated by Dr. Weingartner thanking the audience for their appreciation of his efforts and promising to return in the capacity of guest conductor. The evening closed with an intimate gathering of the Opera management and friends at the Hotel Metropole.

During his eight years of untiring activity in Basel, Weingartner has brought the opera to a high standard of excellence. As *Direktor* of the Basel Conservatory, conductor of the Basel Orchestra Gesellschaft, and guest conductor of the Opera, Weingartner's achievements will never be erased from the cutural roll of Basel. With his background of musical tradition, his authoritative interpretations of the classics and his mastery, he stands as one of the few remaining titans of the passing musical age—a bridge between old and new musical art.

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Noted Guest Artists Assist Splendidly at Prague Opera

Noréna, Schipa and Votto Head Fine List—Walter and Weingartner in Orchestral Appearance—Milstein, Hubermann, Szigeti and Rachmaninoff Heard

PRAGUE.—Every year opera festivals presenting either extraordinary premières or outstanding guest performances, are given in the German Theatre. This season the management engaged eleven eminent artists to appear in four Italian and two French operas, Antonio Votto conducting.

The opening representation was Verdi's Aida, heard by a packed and applausive house. Among the guests, Maria Caniglia in the title rôle and Ettore Nava as Amonasro (both of La Scala) demonstrated high rank vocally. Aurora Buades, also from La Scala, was an effective Amneris. Without doubt Franco Tafuro, tenor of the Teatro Reale in Rome, does not belong to the important singers of the Radames part, though he handled lyric phrases well. Two members of our own establishment, Magnus Andersen and Julius Gutmann, rounded up the cast as King and Ramfis.

LA BOHÊME

The next evening brought Eidé Noréna's successful Prague début with enthusiastic plaudits. She gave a touching personification of Mimi, bewitching the listeners with her luscious soprano, musical understanding and charming acting. Another newcomer was Alessandro Ziliani, a discovery of La Scala and tenor of the German Ufa-Film-Society. He made his first appearance as Rodolfo, disclosing a substantial, pliable vocal organ of splendor in top tones. Leo Ficcioli, from the San Carlo in Naples, sang the rôle of Marcello with a penetrative but not voluminous baritone. Of Prague participants, Rose Book was an excellent Musetta, both in looks and voice.

CARMEN

The first French opera was Carmen, in fair performance. The principals sang in the Italian manner without the requisite French rhythmics, and there were differences of opinion between the artists and the orchestra. The sensation of the evening was Mafalda Favero as Micaela, revealing in her applauded solo scene, a rich-toned soprano of well-schooled technic and fine purity. The other leading parts were sustained with varying degrees of competence by Aurora Buades (Carmen), Franco Tafuro (José) and Ettore Nava (Escamillo).

TOSCA

In addition to Alessandro Ziliani, a Cavardossi of elegant stage presence and splendid voice, Rosetta Pampanini and Mariano Stabile attracted special interest. Signora Pampanini did the title rôle with genuine artistry. Stabile as Scarpia was histrionically admirable and sang with technical control. Many curtain calls fell to the principals.

LA TRAVIATA

In the chief feminine part, Eidé Noréna even surpassed the effect of her first appearance. The charm of her personality and musical treatment were here combined with rare coloratura art. She made a deep impression indeed. Tito Schipa (Alfredo) delighted with his perfect legato phrasing and phenomenal technic of pianissimo head-tones. Mariano Stabile also distinguished himself signally as Germont and shared in the frenetic applause.

MANON

The last performance was Massenet's Manon, presented in abridged version, with the name part impersonated by Mafalda Favero, who, especially in the aria of the cloister scene, provoked unlimited enthusiasm. The rôle of Des Grieux was well adapted to the vocal and histrionic equipment of Tito Schipa, forced to repeat his magically delivered Dream song. The cast was completed by Leo Ficcioli (Lescaut), Magnus Andersen (Father), Julius Gutmann (Bretigny) and Fritz Göllnitz (Guillot-Marfontaine).

Besides the singers, our orchestra (which never before had been heard in such an accomplished manner) excited astonishment and admiration. Votto, conducting from memory, had done the utmost to raise the performances to a high artistic standard. Under his authoritative and suggestive guidance the orchestra played with whole-souled devotion and produced effects of unexpected beauty. The highlight was Votto's brilliant reading of La Boheme, where the most critical listener was unable to find flaws in taste or beauty of sound.

CZECH BEETHOVEN CYCLE

A new department for the Czech Philharmonic Orchestra this season was the series of Beethoven concerts under seven different leaders. At the first concert a child prodigy, Georg Pinkas, gave a remarkable delivery of the piano concerto op. 15, led by Alexander Zemlinsky. The first and third symphonies won Zemlinsky further approval.

After a miscarried evening under Karel Jirak, presenting the second symphony as the chief number, we heard a well-balanced delivery of the piano concerto No. 4, by Llona Stepanova-Kurzova. Frantisek Stupka directed Weingartner's arrangement of the Great Fugue op. 133 and the sixth symphony.

Nikolai Malko's readings of Coriolanus Overture and seventh symphony delighted by their rhythmic and dynamic precision. The soloist was Jan Hermann, who scored an emphatic success with the third piano concerto.

An applausive public welcomed Erich Kleiber in the eighth symphony. Ruda Firkusny gave an expert reproduction of the fifth piano concerto. The next concert was offered under the baton of Felix Weingartner, who won acclaim with his interpretations of the second Leonore Overture and the fourth and fifth symphonies.

WALTER AND SZIGETI

The conclusion and culmination of the cycle was the visit of Bruno Walter, enthusiastically approved by a packed house. After the third Leonore Overture, Walter gave a grandiose and overwhelming performance of the ninth symphony, with vocal parts excellently sung by Rose Book (soprano), Martha Krasova (contralto), Josef Riavec (tenor), Stanislav Muz (baritone) and the Hlahol Chorus.

A day later, the wonderful interpretation of the ninth was repeated with the same success. It was preceded by Joseph Szigeti (great applause) playing Mozart's violin concerto, K. V. 218 with signal purity of tone and immaculate passage work.

MILSTEIN AND HUBERMANN

The high point of Nathan Milstein's recital was his reading of Bach's sonata in C major, No. 3, for violin alone. Works by Fauré, Paganini and Mendelssohn (concerto) with piano accompaniment followed. A good-sized audience showed its appreciation in hearty ovations.

Completely full houses are the rule when Bronislaw Hubermann gives a concert here. His program comprised Bach's concerto in E major, Mendelssohn's concerto and Brahms' concerto op. 77. Here the critic is superfluous, for about the mastership of this artist and virtuoso nothing new remains to be said. The accompaniments were played by the Czech Philharmonic under Georg Szell. At the end of the concert, applause and cries of "bravo" continued until the lights were turned out.

RACHMANINOFF IN CHOPIN

A great attraction was the recital of Serge Rachmaninoff, who scored before a sold-out house. After giving a not too satisfactory reading of Bach and Beethoven, he thrilled the audience with his wonderful playing in Chopin. The second part of his program offered pieces by the pianist, by Liszt, and several encores.

GERTH-WOLFGANG BARUCH.

San Diego Bowl Scene Of Symphonic Events

Exposition Patrons Hear Concerts by Leading Orchestras, Organists, Bands, Choruses and Soloists

SAN DIEGO, CAL.—Music, from local and outside sources, plays an important part in the activities of the California Pacific International Exposition, being held in San Diego this year. The Ford Motor Company is offering at the Ford Bowl, the symphonic music of the five major orchestras of the West Coast: San Diego Symphony (Nino Marcelli, conductor); Los Angeles Philharmonic (Henry Svedrofsky, conductor); Portland Symphony (Willem Van Hoogstraten, conductor); Seattle Symphony (Basil Cameron, conductor); and the San Francisco Symphony (Alfred Hertz, conductor), each in a series of two weeks of twice daily programs. It has also brought from Salt Lake City the chorus of the Mormon Tabernacle.

The San Diego Symphony Orchestra, under Mr. Marcelli's dynamic leadership, was the first of the orchestras to appear. The public was delighted with the fine, colorful playing of this organization, and gave them enthusiastic demonstrations throughout their engagement.

At the end of July, the Seattle Symphony Orchestra, with Mr. Cameron on the podium, opened its engagement with eminent success. On July 21 Mr. Cameron conducted in Hillsborough, Cal., with the San Francisco Orchestra, an appearance which won him further acclaim.

The Spreckels out-of-door organ, with Royal Brown, official city organist, has figured in almost daily programs at the Exposition, and during the convention of the Pacific Coast organists was played by two distinguished eastern organists, Alexander McCurdy, Jr., head of the organ department of Curtis Institute, and John Doane, organist of the Church of the Incarnation, New York City. The organ at the Ford Bowl has had Walter Flandorf at the console.

LEA KARINA,

soprano, artist-pupil of Isidor Achron, sang at a concert at C.C.N.Y. School of Business, New York, June 1. She was soloist with the Symphony Ensemble conducted by the Hon. Leopold Prince.

OTHER MUSICAL EVENTS

The Music Department of the Exposition, directed during the early part of the season by Harold M. Roberts, and more recently by Harriet Mortell, with an honorary committee headed by Charles Wakefield Cadman, has provided a continuous program of orchestral, band and choral activity which has featured both home and visiting organizations. There have been appearances of the Exposition Chorus of 500 voices, directed by Dr. Earl Rosenberg, and presented under the auspices of the choral committee headed by Joseph M. Kendall. Its most notable work to date has been its two performances of Mendelssohn's Elijah, given on the day dedicated to Ernestine Schumann-Heink, introducing the following soloists for afternoon and evening performances respectively: Ruth Felt Schilling, Augusta Bispham Starkey, Elsa Mayer, Edna Ernst, Hugh Morgan, Edwin C. Dunning, Owen Fuller, John O. Peterson and Howard Christopher.

The Junior Chorus, directed by William Reyer, the Junior Symphony, under Frank Close, and the Junior Band, with its membership of 125 under Joseph De Luca, have had parts in the program of music, while many visiting organizations have been featured. There have been concerts of the George Garner Negro Chorus. This organization, composed of 350 singers from San Diego and Pasadena, is under the direction of George Garner, Negro tenor. H. B.

Musical Lawn Party Given in Baltimore

BALTIMORE.—A record audience of 50,000 Baltimoreans attended the annual Musical Lawn Party on the grassy slopes before the Mansion House in Druid Hill Park on July 25. This was the fifteenth of these annual outdoor musical festivities to be staged on this site by the Municipal Department of Music under the direction of Frederick R. Huber, Baltimore's Municipal Director of Music. The massed personnel of the City Park and Municipal Bands, comprising about 100 instrumentalists, furnished the musical background, while two young vocalists took part in the lengthy program.

Marguerite Anger, an Eaton Vocal Scholarship pupil under Fraser Gange at the Peabody Conservatory, and Donald Proctor, also a student of Mr. Gange, were heard individually and in a duet. Miss Anger, twice winner of the Atwater Kent Radio Contest for Maryland, is a soprano, while Mr. Proctor is a baritone. Kenneth S. Clark, who has conducted the community singing that has been a feature of all of the Musical Lawn Parties, came down from New York to direct the audience's singing. The alternating conductors of the massed bands were Newman C. Holmes and Robert V. Lansinger. This concert, following a long established policy for the outdoor activities of Baltimore's Municipal Department of Music, was free to everyone. K. S.

Budapest Quartet Visits Antipodes

The Budapest String Quartet is in Australia, where the members are fulfilling a long tour.

CLOTILDE *and* ALEXANDRE SAKHAROFF

TO MAKE NEW YORK DEBUT IN NOVEMBER

Few dancers are as individual as Clotilde and Alexandre Sakharoff. Poets of the dance, they do not pertain to any school of dancing, but stand alone, a school unto themselves. What they achieve must forever be unique in the history of Art.

The idea for a dance number comes to either Clotilde or Alexandre Sakharoff, and only after it has been worked out in every detail, is the music sought after. In some cases, composers have come to their aid by composing original music for a number, as Alexandre Tansman did for Alexandre Sakharoff's Javanese dance, created this summer at the Opera-Comique, Paris, or as Alexandre Denereaz, Professor at the Lausanne Conservatory, did when he wrote the music for Soulamif, Clotilde Sakharoff's outstanding creation this year.

The music found, Alexandre Sakharoff begins work on the costumes, studying and experimenting until he finds the line and the color which will make the unity which is one of the distinguishing features of the work of these great artists. Every dance has an atmosphere that is immediately felt and enjoyed, and which is one of the reasons why Clotilde and Alexandre Sakharoff pack the largest theatres of both Europe and the Orient. In all countries enthusiastic audiences have responded to and acclaimed their art.

Beginning September 20, the Sakharoffs will give eight recitals in the Colon Theatre, in Buenos Aires, after which they will tour the Argentine, Brazil, Peru, and Chile. Their New York debut is scheduled for November.

Clotilde Sakharoff in Her Dance Creation "To Woman of the East"

Premiere of Egk's Magic Fiddle Presented by Frankfurt Opera

Work Is Warmly Received—Festival of Religious Music Impresses —Orchestral Season Closes—Notes from Neighboring Towns —Operatic Novelty Heard at Mannheim

FRANKFURT.—The premiere of Zaubergeige (The Magic Fiddle) by Werner Egk, at the Frankfurt Opera House was a pleasing musical event and met with a friendly reception. An original work by an exceedingly gifted composer, it will no doubt take a place in the development of modern opera as in that of the still young composer himself. Egk is a Bavarian, thirty-four years of age.

The idea of the dramatic action was suggested to Egk by Pocci's Zaubergeige, in the Munich Marionette Theatre. Egk, in collaboration with Anderssen, has written the text in the old popular way. The scenes too are popular but the music is not, at least not in the same sense.

Kaspar, a child of nature, flees from his home and his Gretel to seek his fortune. As reward for ordeals undergone, a wizard gives him a magic fiddle—the old idea of the magic power of music from Orpheus to the Magic Flute and the Pied Piper. If Kaspar will win power and gold, he must renounce love. He meets Gretel but blinded by worldly success, he repulses her. Guldensack, a miser, now accuses him of stealing his gold, while Kaspar, infatuated by a beautiful maiden, loses the power to free himself by his fiddle. At the gallows he begins once more to play and his instrument, thanks to the wizard, regains its former puissance. Judge and populace unite in a spirited dance around the gallows, and at the same time two tramps who had stolen the miser's gold, come forth and confess. Kaspar, cured by his trials of mundane ambition, gives the fiddle back to the wizard and returns to the arms of Gretel.

The form of The Magic Fiddle partakes generally of the opera-comique fashion, with its partly sung, partly spoken recitatives, airs, duets, terzettos, quartets, ensemble, and rousing finales. The score is bright with parody, *verisme*, pathos, much South-German peasant music, reminders of Munich and Vienna, joy, and animation—in a word, an original, brilliant piece of writing, which lifts popular forms to a high musical level.

The presentation made a deep impression. Special applause went to Herr Wetzelsberger for his conducting, to Caspar Neher for his realistic and fairyland scenery, to Dr. Wölterlni, *regisseur*, to Herbert Hesse for his splendid singing of Kaspar, Maria Madsen as Gretel, and Matthias Mrakitch as the Wizard.

RELIGIOUS MUSIC

Early in May the Society for the Revival of Catholic Church Music arranged a festival for new religious music. The program included lectures, rehearsals, musical services, and two choral-concerts with organ. The first evening the Aachen Cathedral Choir, under Rehmann, performed church music from the Renaissance to the present time. Contemporaries heard on this occasion were Ettore Desderi, Hilbert, Schröder, de Vochs, Rehmann, Eidens, and Lemacher. Heinrich Weber, Aachen organist, played organ music by himself, F. J. Wagner, and Haas. Other interesting items in the festival were a pre-Pope-Gregory mass, presented in St. Anthony Church, by Dr. Leo Söhner; and an organ recital in St. Bernard's, by Prof. Rachen of Cologne. The final concert was beautifully given under Becker by the St. Martin Choir of Bingen. Religious choruses by Schöder, Philipp, Lemacher, Haas, Siegel, and especially Kromolicki, proved particularly interesting.

SEASON CLOSES

The Museum Society closed the orchestral season with Debussy, Schumann (piano concerto with Lubka Kolessa) and Tschaikowsky's Pathetique. Among important concerts of the same orchestra this season should be mentioned those at which Bruckner's eighth symphony (soprano Maria Müller) and Beethoven's ninth were applauded. The Museum Society's Sunday popular concerts, under Hans Rossband, were also enjoyed. A recitalist who scored just as the season was flickering out, was Heinrich Schlusnus, who sang the Eros Thantos Cycle, by Ernst Smigelski, Leipsic composer.

NEIGHBORING NOTES

At Mainz the National Socialist Kulturgemeinde arranged special concerts, one of which devoted to Mainz contemporary music, featured a quartet by the late Lothar Windsperger, director of the Mainz Conservatorium who died suddenly early in June, in Frankfurt at the age of forty-nine, and pieces for eight instruments by Hans Betz.

Recent activities at Mannheim included The Favorite, an opera by Rudolf Wagner-Regeny, Philipp Wüst conducting; while Wiesbaden arranged a Nordische Musiktage under the auspices of the German Academy in Munich and of Norway, Sweden, Denmark, Finland, and Iceland. A concert for organ and orchestra by Jon Leifs, young Iceland composer, disclosed a curious and original conception. Seventh symphony, by Sibelius, was in all probability the most deeply impressive disclosure of the undertaking.

HERMANN LISSMANN.

Baltimore Municipal Music Groups Appear in Summer Concerts

BALTIMORE, MD.—The summer season has been brightened considerably by the activities of the Municipal Department of Music, under the direction of Frederick R. Huber. On June 13 the Municipal Band of Baltimore, conducted by Robert V. Lansinger, gave a program devoted entirely to the works of Vincenzo Bellini, the occasion being in commemoration of his death 100 years ago. The concert at Homewood Stadium before an enthusiastic audience included vocal solos and concerted numbers which enlisted the services of many of Baltimore's outstanding vocalists.

On June 27 the Municipal Department of Music presented the fourth combined concert of the City Colored Orchestra and City Colored Chorus. W. Llewellyn Wilson conducted the ambitious program which was given before a large audience at Douglas High School. The soloist was the nineteen-year-old soprano Anne Wiggins Brown, who offered Pace, Pace, Mio Dio from Verdi's The Force of Destiny and gave ample vocal evidence of the beauty of her voice.

The program also included the first performance anywhere of Mortimer Browning's Marine Cavalier, for chorus and orchestra. Mr. Browning was forced to rise in acknowledgement of the applause which greeted the conclusion of his number. Another "first" for Baltimore was heard when Mary Howe's Chain-Gang Song, for chorus and orchestra, was admirably presented.

G. K.

Westminister Choir School Announces American Festival

A Festival of American Music will be held in Princeton, N. J., in May, 1936, under the auspices of the Westminister Choir School. American composers are invited to submit original compositions for the five programs scheduled for May 18, 19 and 20. Compositions should fall under one of the following five classifications: first—violin and piano, cello and piano, and piano solo; second—string quartet; third—organ; fourth—string quartet in ensemble with piano, voice, or any ensemble of these instruments; fifth—*a cappella* chorus.

For this festival, the artists to perform will be the Gordon String Quartet, Harry Cumpson, piano, Carl Weinrich, organ, and the Westminister Choir. The outstanding work of each selected program will be recorded and broadcast over a nation-wide hook-up and used in concert repertoire by the artists who performed them.

Judges are to be Paul Boepple, Aaron Copland, Carl Engel, Roy Harris, Edgar Varese, composers, in consultation with Jacques Gordon for string works, Harry Cumpson for piano works, Carl Weinrich for organ works, and John Finley Williamson for choral works.

Each work must be sent before February 1, 1936, to Roy Harris, Westminister Choir School, Princeton, N. J., and with it a sealed envelope containing the name and address of the composer, along with return postage. Westminister Choir School will take all possible precaution to preserve and return all manuscripts, but will not assume responsibility for any lost manuscripts.

HENRY F. SEIBERT,

Mus. Doc., will lecture on and demonstrate Lutheran Church Music at the Stony Brook Assembly, to be held August 30 to September 2. Mr. Seibert has received the honorary degree of Doctor of Music from Muhlenberg College, Allentown, Pa.

Norden Reappointed Reading Conductor

N. Lindsay Norden has been appointed conductor of the Reading Choral Society of Reading, Pa., for the fifteenth consecutive season. Mr. Norden spent the summer at Osterville, Cape Cod, Mass., where he prepared his theoretical work on A New Theory of Untempered Music. He gave lectures on this subject at the Franklin Institute of Philadelphia, and at the Convention of the American Guild of Organists in New York City last season. Mr. Norden will again have the support of members of the Philadelphia Orchestra in Reading.

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New York August 17, 1935 No. 2865

It will please prima donnas to hear that there are 13,000,000 cameras in the United States.

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In another forty-five days, tonal activities will be humming. If you have not yet placed your professional season card or display advertising in the Musical Courier, do so now. How to utilize both to the best advantage is not always in the ken of musicians. The expert publicity department of this paper is glad to impart that knowledge free of charge.

—o—

At the recent International Music Congress in Florence, Italy, there were sessions given over to music critics for general discussion of their craft. One of them, a Hungarian, caused much mirth by reading a number of contradictory reviews on identical performances. (The idea is not a new one, and was originated by the Musical Courier, which for many years quoted such contrasted newspaper notices in its department called What the Jury Thinks.) Another speaker at the Congress suggested that performers and composers be allowed to criticize their critics publicly. That at least would give some one of the former a chance for flaming immortality, by coming out with some such announcement as this: "The critics spoke adversely of me; well, they were right."

—o—

Percy Grainger Waxes Violent

Melbourne, Australia, musical enthusiasts have resolved to organize a permanent symphony orchestra (see opposite page, Variations) and the proposal is meeting with wide response from all sides except one.

The only dissenting—and unexpected—voice raised against the project, came from no less a musician than Percy Grainger, now resident in Melbourne. Asked by the Herald of that city whether he favored a permanent orchestra, Grainger made this astounding statement:

"The symphony orchestra is one of the worst musical combinations ever thought of. The whole idea is that everything must be screaming and high.

"The arrant stupidity of the Continentals comes out in their lousy music and filthy musicians. Is it likely that nations who cannot win wars, and who keep throwing the world into disorder, could do anything good in such a balanced art as music?

"If a national orchestra were formed, there is no reason why music for the older and newer combinations of instruments and voices should not be done by its members also.

"Australians are more gifted than non-Australians, and if the orchestra is established, the great genius that we have among Australian conductors should be utilized.

"From my experience in America I do not see any use in establishing a permanent orchestra anywhere unless the conductor is a native of the place.

"What happens is that international conductors roam around and get all the money.

"Besides, the symphony orchestra is only a small part of music, and symphonic music is far too much emphasized at present. Choral music is much more important. And so is chamber music.

"The symphony orchestra has only been in existence for 300 years, and although a great deal of beautiful music has been written for it, it is actually a bad combination, with all the tone on top. To get a proper balance, 16 'cellos would be needed against a few violins, instead of 16 first violins against six to 12 'cellos as at present. It has flutes, but no bass flute. It has three B flat clarinets and only one bass clarinet. It has two oboes to one English horn. The brass is all right, and the trombones are a perfect bass to the trumpets. But trombones are only allowed because they are blatant.

"If people are going to spend money, naturally a certain attention should be given to the symphony orchestra. But the chief attention, in my opinion, should be given to the formation of a beautiful chamber choir of 16 professional voices, who could keep up the English tradition of part singing."

"Lousy" and "filthy" are strong words, especially when applied to "Continental" music and musicians, when one remembers Bach, Mozart, Haydn, Beethoven, Schubert, Schumann, Chopin, Brahms, Wagner, Strauss.

Eyebrows might be raised in wonder, too, at Grainger's derogatory analysis of a symphony orchestra and its existing literature.

The Australian press jumped hard on Grainger, in spite of his lame compliment to native musicians.

"Strange reading" is the term applied by Melbourne Table Talk, to Grainger's outburst. That journal continues:

"His new found Australianism is all the more strange when one remembers that most of his life has been spent occupying lucrative positions in the U. S. A. His plea for music that should be 'Australian' in character (whatever that may be) comes strangely from an Australian whose only success as a 'composer' has been the orchestration of English folk songs.

"But strangest and most regrettable of all was the reference to 'lousy' Continental minds. If Beethoven and Yehudi Menuhin, for example, are included in this category, one cannot help wondering exactly what particular mind has a musician who so describes the greatest achievements of his art in the world's history. Such statements not only irretrievably shatter the remnants of Percy Grainger's reputation, but if taken seriously must brand us all as ignorant barbarians. It could not have been made at a worse time or in a worse way—bad sense, bad taste, and worst of all, execrable manners. What a pity some friend could not have saved him from such a deplorable exhibition!"

Table Talk offers exactly the appropriate comment called for by Grainger's verbal explosion. Its cause appears to be a mystery. Did he feel, perhaps, that he should have been invited to conduct the coming Melbourne Orchestra?

—o—

The Malady of Modern Music

An important diagnosis of some of the ills that beset present-day music is contained in Hans Eisler's Reflections on the Future of the Composer, published in Modern Music (New York). This writer states that, in the field of medicine, modern advances in science have brought the realization that certain social conditions are responsible for certain maladies. "It is necessary," he says, "to submit the practise and theory of music to the same standards as prevail elsewhere in human thought today. Lamentable as it is, we must admit that in an age which has applied new principles of work and thought to industry, medicine, chemistry, physics, sociology and political economy, music is still practised in a completely antiquated manner, long discarded in other fields."

The basic malady of modern music, according to this writer, is that it has "completely isolated itself from life. The modern composer has become a parasite; he is supported by private connoisseurs and the benevolence of a few wealthy people, and he produces no sensible, social work. . . . He can no longer support himself exclusively by his compositions—and that in itself makes his case suspect—and he must, moreover, frequent fashionable salons to direct attention to himself.

"To young people this is especially injurious, for it completely divorces them from the realities of life. The peculiar isolation which they experience is the reason modern works express nothing about the most pressing problems of our age. One group of composers is concerned with the problems of their own natures. Others have problems of form and technic. It is splendid for composers to consider problems of technic. But who would want to disturb their studies? Then, there are the so-called lyric spirits, who are extremely sensitive and deep, who know that spring is here and that the moon is shining in the clear night. But Hollywood takes care of all that in a more popular fashion. And finally, the modern composer claims that with his so-called 'absolute' music, better described as music without words, nothing definite can be expressed. Above all, nothing whatever about the 'pressing problems of the day.' This, he says, is beyond the power of music without words, and is not even the aim of music. Music must find its goal only in itself—music for music.

"But history tells us that the so-called 'absolute' music was the highest expression of a definite epoch. Beethoven's symphonies were the music of the struggle of the rising bourgeoisie against decaying feudalism. History also tells us that music was not always predominantly instrumental. In the fifteenth and sixteenth centuries instrumental music played a rôle subordinate to vocal. Instrumental music, and the concert as an organized form of music life, are not essential forms but historical. They arose and were formed in a definite social organization, in capitalistic society, and so they come to a crisis when capitalistic society does."

The great essential of a healthy artistic age is the presence of a unifying style, which unites all composers and reflects the epoch. "In the history of music there have been periods of great styles that were binding on all. It is not easy, for example, without extremely fine analysis, to distinguish an early Beethoven from Haydn or Mozart. . . . And in spite of these uniformly binding elements of form, the composers were not regimented, but each was an individual.

"A modern music will be possible only when there is a new modern style, pertaining to all, and useful to society. In an age when modern music has no great public, but is carried on practically only in private, a composer can do whatever he pleases. He can compose like Czerny, with a few false basses. . . . He can transpose Brahms into the twelve-tone technic. Or he can sit at the piano and assert that he is expressing his inner nature. All these three methods are as useless as they are unmarketable, so the difference between them is unimportant.

"We find the same anarchy in esthetics. There is no longer any esthetic standard in music, for the question of beauty and ugliness has become a matter of personal experience and taste. The conceptions 'beautiful' or 'ugly', which played so important a rôle fifty years ago, are outdated. They no longer appraise value and should be replaced by newer criteria. Many of my colleagues believe that the only criterion is good or bad music. But this is hardly sensible, for unfortunately today we can no longer determine what is good or bad. . . . There is a group of very gifted composers whose style, according to certain standards, is technically bad—unclear voice leading, looseness of form, lack of contrapuntal knowledge. But there are others to defend these men, who assert that the style is deliberate, fashioned to achieve a definite effect. . . .

"The peculiar problem of the modern composer is that he lives in a void, since there is no way of solving the slightest technical problem. All the disputes about a new technic and a new esthetic die away with no result; there are no victors, only losers.

"And even when a few composers have succeeded in agreeing on a few questions, along come a different sort of people with coarse voices and horny hands who pound on the table and ask: What is it good for? And that is the question of prime importance. In order to fight against the downfall of music and to gain a new technic, a new style and thereby a new audience, the modern composer must abandon his void and seek a social standing. This is no question of sentimentality, but of music itself.

"It is to the interest of music that the modern composer transform himself from a parasite to a fighter. He must ask: What social attitude is the most useful? When he understands that the present social form has produced musical barbarism, he will seek to change it. But that is a difficult task, not to be achieved without struggle. He cannot carry on this struggle alone, but must ally himself with those others who suffer under the present system of society and fight against it. Here is the tie between the progressive intellectual, scholar, doctor, engineer, artist and the workers. The composer must finally realize that only in this alliance is there any hope of bringing order to the completely disorganized state of music. It is a long and difficult path but must be traversed in the interests of music. There is, moreover, a question of character involved, between being a useless dreamer (and what is useless is also a liability) and a modern man, a realist who can plan and fight. In a period of great struggle for a new world, why should the musician be a skulker? Let him join this struggle, and so do his best to serve his own cause, which is the cause of music."

VARIATIONS

By Leonard Liebling

The latest Australian newspapers arriving in the Musical Courier mail, contain columns—not only reviews but also editorials—about the series of recitals which Yehudi Menuhin gave in Melbourne and Sydney during his recent Antipodean tour.

It is not the province of this department to quote press notices, but it can be said that it would be difficult to remember more flaming praise of any violinist, than the youthful American artist received from the Australian critics. His recitals, all of them sold out, were sensationally successful. Some of the editorial writers even went so far as to say that Yehudi Menuhin's visit has restored general musical interest and aroused a new desire in Melbourne to see that city possessed of a permanent symphony orchestra. Not many violinists are able to stir a great community to such endeavors.

The Melbourne Herald promised to guarantee the costs of two introductory symphony concerts planned for July, with Maurice d'Abravanel as conductor.

* * *

Charles L. Wagner, like most musical managers, gets numerous letters from tonal cranks, but a recent communication is one of his favorites. It comes from a vocalist who offers his artistic services as a novelty, which he describes as the ability "to sing bass tones many octaves lower than there is any record of anyone ever singing before . . . for instance, eight octaves lower than the lowest C on the piano; and also, a range of thirty-six octaves, from high C to thirty-two octaves below the lowest C on the piano. . . . With experienced management, I've no doubt but that it would be worth your while to consider this proposition. This compass does not consist of any stingy and weak grunts, but every word can easily be heard and understood in a large hall, irrespective of what is said about the limits of sounds that can be heard. I feel certain that it is worth more than a mere novelty, that it is just as much an art as singing in the small compass of two or three octaves."

Mr. Wagner now is recovering from the shock of delighted astonishment and intends to arrange a series of novelty recitals for the cavernous basso. "I'm not sure," adds C. W., "whether to let him sing from the bottom of the sea, in one of Prof. Beebe's diving bells, with the audience on a boat; or place the talented gentleman on top of the Grand Canyon and have him send his voice down to privileged listeners on the ground of that celebrated chasm."

* * *

Valentine Ujhely, assistant in neurology at Columbia University, described at the Washington, D. C., convention of the American Psychiatric Association, his new treatment for nightmares, the cure being "a combination of perfume, will-power and music." The nightmare sufferer lies on a couch and relaxes. "His face is covered with four layers of gauze, muffling nose, mouth, eyes and ears. One purpose of the gauze is to increase slightly the rebreathing of exhaled carbon dioxide. . . . Jasmine and tuberose perfumes are dropped on the gauze at the rate of about two or three drops a minute. Symphony music is played and the person on the couch becomes somnolent, a state known medically as hemiphynoidosis."

He has been told previously to recall the worst of the nightmares which afflict him during sleep, and in his new half-awake state he understands that he is not dreaming and realizes the ridiculousness of the nightly phantasms. In that manner he psycho-analyzes himself out of his nightmarish fears.

No doubt the method must have some tried merit, else its inventor would not have submitted it to a body of serious medico-scientists. However, under any circumstances, the treatment seems to be unusually pleasant.

Should I ever become a victim of nightmares and visit Mr. Ujhely for relief, he could save the expense of the jasmine and tuberose essences in my case—and even of the gauze. Nothing need be done except to play certain symphonic music for me. In no time at all, the state of hemiphynoidosis would be sure to set in.

* * *

From the New York World-Telegram of recent date:

Newport, R. I.—Mr. and Mrs. Robert R. Young are opening Beechwood, the Vincent Astor villa, for the first in a series of three Chamber Music concerts under Mrs. Lewis A. Armstead's direction at private homes. Members of the debutante set who will act as ushers, are Misses Aerielle Frazer, Lucy Saunders, Virginia French, Jane Pope, Elena Teresa Villa and Josephine Henry.

Evidently the performers are anonymous.

* * *

Siegfried O'Houlihan is seeking a $200,000 loan from the Government's RFC to reconstruct his tenor voice, build up his reputation, and pave the way to success.

* * *

It's getting so a fellow feels pretty disappointed now if he listens to the radio all evening without being asked to send some telegrams.—*New York Sun.*

It will ever be a matter of curiosity to me why the pipe organ on the radio is devoted to every kind of music but that of the organ.—*New York American.*

I am ever captivated by the varied prounciations of "Saint-Säens" on the microphones.—*New York American.*

* * *

"An English friend, evidently political minded," writes R. I., "sends me some definitions which I thought you might like for your column:

"A Liberal in music is one who likes Stravinsky as well as Bach.

"A Conservative is one who likes Stravinsky.

"A Radical is one who likes Bach."

* * *

University of Nebraska,
Lincoln, Neb.

Dear Variations: An examination paper tells me that MacDowell spent some time in "Stuttergart." Is that the correct German translation for Stammerford, Conn.?

Sincerely yours,
HERMANN T. DECKER.

* * *

A young woman, formerly candy seller at the Metropolitan, made her radio debut recently as a soprano. If anyone reports to this paper that she sang sweetly, we shall give the name of the criminal correspondent to the District Attorney, Chief of Police, and Federal Secret Service (G-Men Department).

* * *

When in doubt how to go on with your composition, lapse into a fugue.

* * *

Enthusiasm is a Greek phrase, meaning to be possessed of God. However, the Devil invented encores.

* * *

At this moment, Public Enemy No. 1 is the person who asks a musical editor: "What do you think Edward Johnson will do with the Metropolitan next season?"

* * *

Adolfo Betti writes from Rome: "Everything big here seems to begin with M, like Mussolini and—Mascagni."

* * *

Also from Rome comes Freddie Schang's (Metropolitan Bureau of Music) postcard picturing Mussolini playing the violin. Schang comments: "Think the boy would have a good success as a fiddler. Seems to be making a big hit here. What shall I offer him? . . . We are having a pleasant stay here. I charge 'em one round of golf for every church visited." . . .

* * *

Attached is a newspaper clipping contributed by Weston Gales, the conductor. It dates from a New York newspaper of about 1889:

Dr. Hans Von Bülow played some of the finest piano music ever heard in this city last night. He charged $2 a ticket, though, which kept many from hearing him who would have enjoyed his performance. In Europe he would have charged but 50 cents. He drew an audience that was worth to him and his managers about $1,800. If he had charged half what he did, and played two nights, he would have made much more money, while at the same time he would have pleased more than twice the number of people that he did. These European prodigies are pampered too much, and should be taught to be a little more thoughtful of the wishes of the public.

* * *

L. N., of Memphis, Tenn., sends a lengthy communication, with some questions about Liszt and his pupils. Reply will be made when cooler weather permits necessary research.

* * *

F. W. Riesberg, veteran of the Musical Courier staff, is vacationing with his family at his summer camp in Norwich, N. Y. He reports "a total absence of symphony concerts and opera performances, but a pest of worms on the fruit trees." Providence always compensates.

* * *

According to the Kingman, Kan., Leader-Courier, prosperity is returning. That paper bulletins this news: "During the depression the country schools had a hard time clearing as much as $2 on a box supper, while now it is not uncommon for a country school to raise as much as $30 on such an event."

* * *

George Gershwin tells how his father decided the worth of the Rhapsody in Blue. "It must be a great piece," said pater Gershwin; "doesn't it take fifteen minutes to play?"

* * *

Jones and Smith, not in the least musical, are compelled to take their vocal wives to the annual dinner of the St. Cecelia Chorus.

Previously unacquainted, Jones and Smith, standing together at the cocktail table, engage in conversation. Each suspects the other of knowledge in tonal matters.

Jones—"I see where the Metropolitan is going to have a new singer named Juilliard."

Smith—"No, you're mixing him up with Juilliard Gatti-Casazza."

Jones—"Those Italian names always bother me. Now, take Martino"—

Smith—"Yes, I'll have one."

Jones (to waiter)—"Make it two—and dry, please."

Smith—"What do you think will save the Metropolitan?"

Jones—"Just get another tenor like Caruso. That fellow Bori is all sung out."

Smith (uncertainly)—"Aren't you thinking of that German opera, Bori Godounoff?"

Jones—"So I am. Just a slip. I ought to know better, what with my two kids listening to those Damrosch concerts on the radio all the time."

Smith—"Wasn't there some kind of a Damrosch celebration—the 150th anniversary of his birth or something?"

Jones—"Yeah; I guess my wife went. I had to go to a directors' meeting. . . . Fill 'em up again, waiter."

Smith—"What kind of music do you think is better—concert or pathetic?"

Jones—"Well, pathetic is my preference. Those operas by Wagner suit me."

Smith—"Me too. The wife and I never miss performances of Triptych and Isolde."

Jones—"I'll say they're a couple of good operas. Which one is it where Geraldine Farrar forges the sword and stabs the fellow?"

Smith—"You mean the bull-fighter?"

Jones—"Righto."

Smith—"Gotterdammerung."

Jones—"Sh! Don't swear, old man. Ladies' club, you know. . . . Same order, waiter."

Smith—"Speaking of ladies. My missus takes vocal, and the other night we went to a party and she sang. Well, sir, there was a young smart Aleck fellow anxious to show off his piano-playing. He sits down and starts off o.k. with the madam, but pretty soon she sings too fast for him and he can't keep up. So she finishes, and he keeps right on playing at the end for a couple of minutes, all alone. I laughed myself sick and I said to the young fellow, 'Left at the post, by heck.' 'No,' he answers, 'I'll Not Complain, by Schumann.'"

Jones—"He meant Schumann-Heink, didn't he?"

Smith—"Sure. . . . Just two more, waiter, if you please. And make 'em a little more fierce."

Jones—"Fierce—like Russian music."

Smith—"Do you know the tune of the Vulgar Boat Song?"

Jones—"I know the tune, but I can never pronounce the name of the man who wrote it."

Smith—"It's Rackmanoff. He wrote the Chopin prelude, too."

Jones (lifting glass)—"It's a pleasure to meet someone so well posted on music. Here's a happy sonata to you, sir."

Smith (saluting glass)—"You're some connosewer yourself. My compliments; and a merry *adagio*."

Mrs. Jones (approaching)—"Henry, everybody's going in to dinner."

Mrs. Smith (joins group)—"I looked everywhere for you, Tom."

Jones (to Mrs. Jones)—"I've just been talking to this gentleman about B minor"—

Smith (to Mrs. Smith)—"I was explaining about the time we heard Toscini conduct La Forza del Delilah"—

(All bow and walk toward dining room. From the distance one hears:)

Jones—"Had only one, my dear"—

Smith—"Just sipped mine, darling"—

Foreign News in Brief

Amsterdam Season Closes with Four Concerts

AMSTERDAM.—A series of four summer concerts has terminated the musical year at the Concertgebouw. The first one, under Willem Mengelberg, gave us Beethoven's Leonore Overture No. 3, Tschaikowsky's fifth symphony, and a violin concerto by Max Bruch, excellently played by Leon Rudelsheim. Edward van Beinum took over the baton for two performances, and the fourth was under Lodewyk de Vocho, Belgian conductor. Marix Loevensohn was soloist upon one occasion, when he presented the Legend of Halewyn, for the cello and orchestra, by Mauritz Schoemaker. Alfred Cortot enraptured his many admirers at the final concert, with Saint Saëns' fourth piano concerto. E. v G.

Norena Delights at Munich

MUNICH.—Eide Norena, soprano of the Metropolitan Opera, made her first appearance before a Munich audience in a serenade, which took place in the Brunnenhof of the Residence. The setting formed a picturesque background for Norena to enchant her listeners. The sweet sound of her voice, its pure tone, and the finish of Norena's technic, combined with musical talent and feeling, was given deep expression in songs by Liszt, Donaudy, and Rimsky-Korsakoff, as well as in Norwegian songs by Grieg and Drahne. The lightness and suppleness of Norena's voice were best shown in Verdi's Traviata aria and in songs by Schubert. Erich Kloss accompanied in refined and discreet style. The numerous audience repeatedly asked for extras and thanked her with rapturous applause. W. Z.

Schuster Gives Vienna Concert

VIENNA.—Joseph Schuster, cellist, played in Vienna during the festival weeks in June, being heard in the Dvorak concerto with the Wiener Symfonikern. He won much success in this city, where he has appeared before. If his schedule of engagements allows, Mr. Schuster is to play again next year in this festival. The cellist returns to the United States in the fall, where he will remain from October until April, 1936, under the management of the NBC Artists Service. R. P.

John Warren Erb Honored in Paris

PARIS.—Madeleine Monnier, 'cellist, honored John Warren Erb, of New York, during his stay in Paris. Mlle. Monnier and Mr. Erb entertained with a short program, Mr. Erb at the piano. Mlle. Monnier is returning to America next December, where she will fulfill concert engagements, Mr. Erb to accompany her next season as he did last. I. S.

American Concert in Bucharest

BUCHAREST—Among the recent music events in the Roumanian capital was a fine American concert by the American Institute of Roumania at Bucharest, under the direction of Sandu Albu, director of the music section. The program embraced works of Carpenter (piano sonata); Benjamin Machan (Michel Gusikoff), Concerto Americano; Albert Stoessel's Flitting Bats; Gardner's From the Canebrake, op. 5, No. 1; Edwin Grasse's Waves at Play; Cadman's Legend of the Canyon, op. 68; Burleigh's Moto Perpetuo, op. 21, No. 4.

The concert was successful, and a series of American programs has been proposed for next winter, the final event to present an orchestra conducted by George Georgescu. For this entire series the National Federation of Music Clubs of the United States is providing the music and reference books for lecture recitals with the assistance of composers and publishers in America. E. M.

Charpentier to Serve on Radio

PARIS.—By ministerial decree, Gustave Charpentier, eminent French composer, universally known for his opera Louise, has been named to succeed Paul Dukas in the literary-artistic section of the Superior Council of National Broadcasting. Maître Charpentier is a member of the Fine Arts Academy. I. S.

Strasbourg Opera Season

STRASBOURG.—The Municipal Theatre, which has closed for the annual summer holiday, had a successful season financially as well as artistically. Outstanding performances this year were Schwanda, Julius Caesar, La Juive, Siegfried, Don Pasquale, Louise, Walküre and Manon.

Vichy Composers' Congress Postponed to Autumn

VICHY.—In view of Richard Strauss' inability to come to Vichy August 19 to 26 for the Composers' Congress, the sessions will now be held from September 2 to 9, at which time Strauss is to attend. He is president of the congress. I. S.

Heinz Unger Completes Season in Leningrad

LENINGRAD.—Dr. Heinz Unger has completed a season as General Musical Director of the Leningrad Radio. He has now gone to Spain to conduct three concerts in Music Festival Week. R. P.

OBITUARY

John Barnes Wells

ROXBURY, N. Y.—John Barnes Wells, tenor and composer, died of a heart attack at his summer home here on August 8. Mr. Wells, who was fifty-four years old, is survived by his wife, the former Ethel Cator Heverin, and a daughter, Dorothy. He was born at Ashley, Pa., October 17, 1880, and attended Syracuse University but left before graduation to study music under John Dennis Mehan and Victor Harris. He made his recital début as a tenor in New York in 1915, and sang in concerts in various parts of the country, also being a member of the University Glee Club of New York. Mr. Wells was especially known as a composer of songs. He was a member of the Dutch Treat Club and of Psi Upsilon fraternity. K. B.

Dr. Nicholas J. Elsenheimer

LIMBURG, Germany—Dr. Nicholas J. Elsenheimer, composer and teacher, died here on July 12. Dr. Elsenheimer, who was sixty-nine years old, had been prominent in music in the United States for almost half a century. He first came to America in 1890, and taught music in Cincinnati. In New York (where he moved in 1907) he was dean of the Granberry Piano School and choirmaster of St. Ignatius Church, also maintaining a studio in Carnegie Hall. His compositions were for choir, orchestra, string quartet, and comprised in addition piano and vocal solos. He leaves a widow, the former Hedwig Schulze, a son and a daughter. Dr. Elsenheimer was a native of Wiesbaden. He was a pupil of his father, a *kapellmeister* of the Prussian Court, and later studied counterpoint in Strasbourg under G. Jakobstahl. He received an LLD degree from the University of Heidelberg. R. P.

Alexander Yakovleff

Alexander Yakovleff, ballet master and a pupil of Vaclav Nijinsky, died on July 10 in the Cumberland Hospital, Brooklyn, N. Y. Mr. Yakovleff had been engaged to direct the ballets for the five operas of this season at the Lewisohn Stadium. He had already superintended the terpsichorean interludes of two. He leaves his wife, Maria Yakovleff and a son, Boris.

Mr. Yakovleff was forty-nine years old, a native of Petrograd. He had appeared as a dancer in every large city of Europe, and in 1916 went to Buenos Aires and organized the first ballet company in South America. Coming to the United States in 1920, he was ballet master for the Ziegfeld Follies, the Shuberts and other theatrical managers.

Henry Jaeger

WASHINGTON, D. C.—Prof. Henry Jaeger, seventy-six, died here on July 21. Prof. Jaeger was a flute soloist in the United States Marine Band, under the leadership of the late John Philip Sousa. Retiring from this position in 1899, he taught and made concert appearances. He also helped organize the Washington Symphony Orchestra with Reginald De Koven as conductor. As a professor at Washington College of Music, he achieved eminence as an authority in the technic of instrumental construction. Prof. Jaeger was a native of Bremen, Germany, and came to America at the age of twenty. His wife, the former Rose Theilkuhl of Washington, survives him, with four children. He also leaves a brother. R. P.

Anthony C. Lund

SALT LAKE CITY, UTAH.—Anthony C. Lund, for twenty years director of the Mormon Tabernacle Choir and conductor of its weekly national broadcasts, died at his home last month. Prof. Lund studied music in a number of European musical centres. In 1905 he became professor of music at the Brigham Young University, where he remained until 1916, when he took charge of the Salt Lake City musical organization with which he was associated at the time of his death. He wrote the music for numerous hymns. In addition to his church music activities, he was a vocal instructor at the McCune School of Music here. A widow and six children survive. F. L. W. B.

Mrs. Martha Barnes Schirmer

Mrs. Martha Barnes Schirmer, philanthropist and patron of music, widow of the late Rudolph Schirmer, a member of the family of the music publishing house of G. Schirmer, Inc., died on July 22 at her New York home. Mrs. Schirmer was eighty years old and leaves no immediate survivors. For many years she had been devoted to the cause of music, and many needy students owe their music education to her bounty. She was one of the founders of the Music School Settlement, New York, and served on the board of managers since the inception of this school.

John J. Carrick

John J. Carrick, sales manager for the Chicago Civic Opera Company, died on June 8 at Edward Hines Memorial Hospital after an illness of several months. Mr. Carrick, a lieutenant commander in the United States naval reserve corps, was executive officer of the U.S.S. Vermont during the World War. He was forty-four years old. He was decorated by the Italian government last year for the assistance he gave General Italo Balbo and his Italian armada on their massed flight to A Century of Progress exposition. He is survived by his widow, Mrs. Gladys Carrick, and a daughter, Doris Patricia. R. D.

Edith Moxom Gray

Edith Moxom Gray, concert pianist and teacher who toured through the middle, western and Pacific states as soloist with the Chicago Symphony Orchestra, and had also appeared with the Cleveland and other symphony orchestras, and given many recitals, died suddenly on July 13. The daughter of the late Rev. Philip S. Moxom, of Springfield, Mass., she was the wife of Leslie Hodgson, pianist and teacher of New York, and the mother of Alan Gray of the editorial staff of the Rudder. I. L.

Herman W. Schroeder

CHATTANOOGA, TENN.—Herman W. Schroeder, former concertmaster of the Berlin Symphony Orchestra, died here in July. Mr. Schroeder was born in Berlin and graduated from the Royal Academy of Music in that city. In England he was critic on several newspapers and acted as conductor of symphony orchestras in Manchester. He came to the United States, where he taught and conducted in Minneapolis, and also composed. He and Mrs. Schroeder had been residents of Chattanooga for several years. R. P.

Mrs. Frances Holden Seaver

BATAVIA, N. Y.—Mrs. Frances Holden Seaver, former business manager of such musical organizations as the Kneisel Quartet and one time associate of Wanamaker's and the Museum of Modern Art in New York City, died on July 2. Mrs. Seaver, who was sixty-four years old, had been living here since her retirement four years ago. Her career as a manager took her all over the world. Besides the affiliations already mentioned, she represented Arthur Whiting, pianist and composer. R. P.

Mrs. Marion Foster Welch

PITTSBURGH, PA.—Mrs. Marion Foster Welch, only child of Stephen Collins Foster, American composer, died on July 9 at the Foster Memorial Home here. Mrs. Welch was born in Pittsburgh eighty-three years ago. She inherited her father's love of music, and composed and interpreted songs all her life, although her only published composition was Beautiful Dreamer, written when she was twelve years old. She is survived by a son and a daughter. R. P.

Adée Leander-Flodin

ROME.—Adée Leander-Flodin, Finnish singer, died here recently at the age of 62. Daughter of the musician A. F. Leander, she commenced her studies at Helsingfors, and terminated them at Paris. She was a protegée of the Empress Dagmar of Russia. From 1897 to 1898 she was one of the artists of the Opera-Comique, Paris. In 1900, she married Karl Flodin, a composer, going with him to Buenos-Aires, where they lived until 1925. Mme. Leander-Flodin was equally successful in opera and concert. R. P.

Anna Robbins Eddy

BAYONNE, N. J.—Anna Robbins Eddy, daughter of the late Rev. Clayton Eddy and one of several musical sisters, died at her home in Bayonne on July 10. Miss Eddy was a soprano and sang in choirs in New York and New Jersey, including that of the Church of St. Mary the Virgin, New York City, and in the New York Oratorio Society. She also wrote the words of a song which her sister set to music, entitled O Waves that Beat. Three sisters survive.

G. Wisner Thorne

NEWARK, N. J.—G. Wisner Thorne, president of the Newark Call Printing and Publishing Company, publishers of The Newark Sunday Call, died on July 13 at his summer home in Spring Lake. Mr. Thorne was a native of Newark and a prominent member of many clubs and state and civic movements. He formerly was treasurer of the Newark Music Festival Association. He leaves three nephews and two nieces. R. P.

William S. Sargent

SCHENECTADY, N. Y.—William S. Sargent, organist and choir director, died here recently at the age of eighty-three. For sixty years Mr. Sargent was affiliated with churches in Boston as organist and choir director, and for about forty years managed a large music store in Cambridge, Mass. R. P.

Ellis McDiarmid

Ellis McDiarmid, forty, a flutist who had played with the Cincinnati Symphony Orchestra, the National Broadcasting Company Orchestra and, more recently, the Radio City Music Hall Orchestra, died recently at his home in New York. He leaves a wife and son.

Vernon C. Judge

BETTERTON, MD.—Vernon C. Judge, twenty-nine, an official of the National Broadcasting Company, died here on July 4. His wife, his parents and a sister survive. R. P.

Eva Wilcke

BERLIN.—Eva Wilcke, teacher of German diction, died here on June 10. During many years of teaching, Fräulein Wilcke had a number of eminent pupils, among them Geraldine Farrar. B. C.

Mrs. Felix F. Leifels

LARCHMONT, N. Y.—Mrs. Florence Sylvia Secor Leifels, widow of Felix F. Leifels, died on July 2 at the home of her daughter in this city. Mr. Leifels, formerly manager of the New York Philharmonic Orchestra, died last December.

Big baritone: "It's my breath control makes me so good."

I See That

Edward Johnson returned from Europe on August 1 by the SS Rex. Mr. and Mrs. Bernardino Molinari were passengers on the same crossing.

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Frederic Baer, baritone, will give a recital in Bay View, Mich., on August 21, appearing there also on August 23 in Elijah, singing the name rôle.

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Leopold Godowsky has dedicated to Vera Brodsky and Harold Triggs, his newly published two-piano arrangement of Alt Wien.

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Marquerite D'Alvarez sailed on the SS. Champlain on July 27.

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Kathryn Schrafft, soprano, who recently made her concert debut in London, is to be married to Sir Peter Norton-Griffiths, British officer of the Aguila Oil Company.

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Virginia Castelle, vocal teacher of Baltimore, is on vacation in Europe this summer.

* * *

Grete Stueckgold will give recitals in London, Munich and Vienna before returning to New York to resume her concert and radio work in the fall. Mme. Stueckgold is making a test for a motion picture of Faust.

* * *

Grace Moore, Dino Borgioli, Gregor Piatigorsky and Ivor Newton were the artists at a recent musicale given by Lady Ludlow at Bath House, London.

* * *

Hans Clemens, tenor of the Metropolitan Opera, is enjoying a rest at his summer home in Holland, after an extensive opera season in New York and at Covent Garden, London. He will be back in the United States, October 1.

* * *

Albert Spalding, with Mrs. Spalding, sailed for Europe by the SS. Normandie, July 31, en route to Italy. Also on the Normandie were William S. Paley, president of the Columbia Broadcasting System, and Mrs. Paley.

* * *

Marie Miller played a program of harp solos on August 2 at the home of Mrs. Ida R. Costain, Hotel Des Artistes, New York.

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The Roth String Quartet and E. Robert Schmitz, pianist, gave a series of four Sunday afternoon chamber music concerts. These events took place on July 21 and 28 and August 4 and 11 at Greenwich, Conn.

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Isidor Philipp sailed for Europe July 10, on the SS. Normandie.

* * *

Doris Doe, contralto of the Metropolitan Opera, who is spending the summer at "Rhythm Hills," her estate in Bennington, N. H., is giving a recital on August 18 at the Chase Barn Playhouse, Whitefield, N. H. Edwin D. McArthur will accompany the singer and be heard in several piano solos.

* * *

Wallace Goodrich, director of the New England Conservatory of Music, Boston, has received the decoration of Chevalier of the Legion of Honor, conferred upon him by the President of the Republic of France, in recognition of his services to the cause of French music in the United States.

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Gertrude Hopkins, harpist, is making a four-months' stay in Paris, where she is working with Marcel Grandjany, French harpist.

* * *

Frances Hall and Rudolph Gruen gave a six-weeks' lecture-recital course for the Erie Piano Teachers' Association, Erie, Pa., in July and August.

On August 6, Miss Hall and Mr. Gruen gave a program of two-piano presentations over WTAM, Cleveland.

* * *

Ernest Ansermet, orchestra conductor, now directing a season in Mexico City, arrived in New York on July 16 on the SS. Ile de France. He left the same day for Mexico.

* * *

Göta Ljungberg sang a concert at Vineyard, Mass., on July 28, two performances of Tosca at the Lewisohn Stadium, New York, on August 1 and 2, and has been engaged to open the Verdi Club season on November 13.

Ben Stad, director of the American Society of Ancient Instruments, sailed with Mrs. Stad on the SS Normandie for a six weeks' visit in Europe. Mr. Stad will hunt for new compositions for his ensemble—the quinton, viole d'amour, viole de gamba, basse de viole and harpsichord—doing research in the monasteries, museums and libraries of France, Belgium, Holland and London.

* * *

Harold Morris' sonata for piano and violin was played in London on June 25 at the Jubilee concert under the auspices of the English-speaking Union, at the home of Lady Astor, by Philip Frank and Martha Halbwachs Masséna of the Curtis Institute.

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Maria Carreras, pianist, will play the Sgambati concerto on August 25 over WOR in the new series for international women pianists. Mme. Carreras also is to play shorter works.

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Armand Tokatyan is now under the management of Haensel and Jones.

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Isidor Strassner conducted the concert of the Master Institute Symphony Orchestra at Roerich Hall, New York, on June 4.

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Joseph Wagner, pianist, participated in a chamber music concert by members of the MacDowell Colony at Peterborough, N. H., on July 31. Mr. Wagner and Domenic Freni, clarinetist, were heard in one of Mr. Wagner's own compositions, rhapsody for clarinet and piano.

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Nora Dinkov, soprano, and Blanche Winogron, pianist, gave a joint recital in Steinway Hall, New York, on June 9.

* * *

Harry Gilbert and Francis Moore appeared as two-piano artists during May, at Plainfield, N. J., with the Mendelssohn Glee Club (Ifor Jones, conductor); and similarly in May in Newark, N. J., with the Lyric Club (George Mead, conductor). They have prospective engagements for the summer.

* * *

Alton Jones was heard in a recital at the Juilliard Summer School on July 16.

* * *

Adele Margulies, pianist and pedagogue, formerly of New York, and now living in Houston, Tex., is to visit Vienna, Austria, this summer, returning in September. Drusilla Huffmaster, her artist-pupil, recently appeared in recital in Houston.

* * *

Paul Gundlach, pianist-composer, united with Mrs. James T. Ashton in a recital at the Battle Creek (Mich.) Sanitarium recently. Works by Gundlach formed a large portion of the program.

* * *

The Kroll-Britt-Sheridan Trio gave a series of eight programs of Brahms chamber works in June and July, ending July 11, in connection with the summer season of music at the University of California and under the auspices of Mrs. Elizabeth Sprague Coolidge.

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Early fall engagements for Paul Althouse will be at Allegheny College, Meadville, Pa., on October 29 and in New Orleans, November 12.

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Emma A. Dambmann's student, Angie Mandracchia, soprano, gave a recital on May 30 at the Clarkson School, Valhalla, N. Y.

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Barbara Blatherwick, coloratura soprano, is at Saranac Lake, N. Y., on a holiday. She will return to New York in August.

* * *

Walter Mills, American baritone, will return from Europe early in the fall to fulfill his concert schedule in his own country. Before leaving the United States, Mr. Mills was invited to serve on the committee to welcome Mme. Albert Lebrun, wife of the President of France, an honor he had to decline because of engagements abroad.

* * *

Juozas Zilevicius recently was presented with a medal by the Lithuanian Government for his work as composer.

* * *

Josephine Forsyth's musical setting to The Lord's Prayer was presented at the San Diego (Cal.) Exposition, June 3, sung by the Exposition Choir with the composer at the piano. This was the work's second performance at the Exposition.

* * *

Anne Roselle, who has been making European operatic appearances, has been engaged to sing the title rôle in Puccini's Tosca which the Rochester, N. Y., Civic Music Association will give in English early next fall.

THE MUSICAL COURIER'S LIST OF EUROPEAN MUSIC FESTIVALS, 1935

Provisional List, Subject to Addition and Correction

AUGUST

July 24—August 27	Munich	Wagner-Mozart Festivals (Strauss Weeks, August 15-27)
July 27—September 1	Salzburg	Salzburg Festival
August 2	Pollensa, Spain	Typical Song-Dance Festival
August 4, 11, 18 and 25	Interlaken, Switzerland	William Tell Festival Plays
August 5—10	Caernarvon, Wales	Welsh National Eisteddfod
August 8	Huesca, Spain	Jota Festival
August 10—October 5	London	Promenade Concerts
August 14—19	Betanzos, Spain	Typical Song-Dance Festival
August 15	Jativa, Spain	Typical Dance Festival, Concerts, and Musical Competitions
August 15	La Alberca, Spain	Regional Costumes and Customs Festival
August 15—29	Halle	Handel Fortnight
August 16—18	La Bisbal, Spain	"Sardanas" Festival
August (dates to be announced)	Bilbao	International Orchestra Competition
August (dates to be announced)	La Coruna, Spain	Gallician Song and Dance Festival
August (dates to be announced)	Sepulveda	Regional Song Dance, and Concert Festival
August 19—26	Vichy	International Music Congress
August 31—September 1	Rudolstadt	Historical Music Celebration

SEPTEMBER

September 1—30	Canary Islands	Folk Festivals
September 1 and 8	Interlaken, Switzerland	William Tell Festival Plays
September 1—6	Worcester (England)	Three Choirs Festival
September 2—6	Prague	Festival of International Society for Contemporary Music
September (dates to be announced)	Gothenburg, Sweden	Choral Festival
September 8	Salamanca	Regional Dance and Costume Festival
September 8	Ochagabia, Spain	Festival of Most Ancient Spanish Dances
September 11	Barcelona	Catalonian Folk Festival
September 17	Belorado, Spain	Peasant Dance Festival
September (dates to be announced)	Cadiz	Festival of Dances and Concerts
September (dates to be announced)	San Sebastian	Week of Basque Dances
September (dates to be announced)	El Escorial	Folk Festival
September 23	Catania, Sicily	National Choral Convention
September 28—29	Donaueschingen	New German Folk Music Festival
September 29—October 6	Carlsruhe	Singing Festival

OCTOBER

October 11—13	Kassel	House Music Days
October 20—27	Magdeburg	Bach-Handel-Schütz-Telemann Festival

NOVEMBER

November 17—24	Dresden	Felix Draeseke Festival

Fred Patton, baritone, dean of the Bay View Assembly, Bay View, Mich., sang at the introductory concert by artists of the assembly, July 17. The first vesper concert was given, July 21, at the Bay View Auditorium under Mr. Patton's direction. During the winter season Mr. Patton is head of the voice department of Michigan State College.

* * *

Isidor Achron, pianist, is spending the summer in Hollywood. His plans for next season include a concert tour in Europe during January.

* * *

Anne (New York voice teacher) and Frederic Dixon (pianist) left the end of July for master classes in Ogden and Salt Lake City, Utah. Before returning to New York, in addition to his teaching, Mr. Dixon will play concerts on the Pacific Coast in November.

* * *

Shura Cherkassky, pianist, returned to America from a European tour, July 24 by the SS Champlain. He is spending a month with his teacher, Dr. Josef Hofmann, in Maine, and then leaves for Japan and China. In the Orient, Mr. Cherkassky's first appearance is scheduled for September 23 in Tokyo, and he is to play eight different concertos in that city.

* * *

Beatrice MacCue, contralto, was married in June to Hugh Cosgrove, of the New York State Department of Correction.

* * *

Gustave L. Becker gave a lecture on music at Antioch College, Yellow Springs, O., last month.

* * *

Olgar Halasz gave a recital by piano pupils at Hubbell Auditorium, New York, last month; she will open a Long Island studio in the fall.

* * *

Isabel Chase Nichols, professor of organ at Keuka College, New York, opened the Montgomery Memorial Organ recently, playing works by Boellmann, Bach and others.

* * *

Mr. and Mrs. Edgar Stillman-Kelley are now in the Berkshires at Stockbridge, Mass. The latter part of August the Stillman-Kelleys will be guests of the Interlochen (Mich.) National Orchestra Camp. Mr. Stillman-Kelley's piano quintet, which has had three performances over the National Broadcasting Company networks during the past season, is scheduled to be given next winter in Cincinnati, Dayton, Chicago and San Francisco.

* * *

Tzigane, a new work for violin composed by Mischa Levitzki, has been published. A piano version of the work will be given its first New York performance by the composer at his Carnegie Hall recital during the coming season. Mr. Levitzki is at his summer home at Avon-by-the-Sea, N. J. His fall tour opens October 1, when he is guest artist with the orchestra at the Worcester Music Festival.

* * *

Artur Schnabel's seven Beethoven recitals, which begin at Carnegie Hall, New York, January 15, are already nearly fifty per cent subscribed for, according to a report from his managers, NBC Artists Service. Mr. Schnabel will supplement these New York appearances with a tour to the Pacific Coast. He is at present conducting his annual summer master class at Lake Como, Italy.

* * *

Ignace Hilsberg, Polish pianist, was soloist with the Philadelphia Orchestra on July 24 at Robin Hood Dell, Philadelphia. Mr. Hilsberg's brother, Alexander Hilsberg, was guest conductor on that occasion. Ignace Hilsberg is a member of the faculty of the Juilliard School of Music in New York.

* * *

Mildred Dilling, harpist, played at Music Mountain in Falls Village, Conn., with the Gordon String Quartet on July 24. Miss Dilling also made a broadcast on July 21 over WJZ.

* * *

Albert von Doenhoff is holding a master class in Dallas, Tex. The class opened on August 12, to extend three weeks.

* * *

Charles Stratton is enjoying a long summer vacation on the Pacific Coast. He motored to Arizona and stayed there for several weeks, and is now in Hollywood where he is to remain until his return to New York in September.

* * *

Roman Totenberg, Polish violinist, is to make his American début with the National Symphony Orchestra in Washington, D. C., next fall. New York will hear him in November in solo and ensemble work.

NEW MUSIC OF INTEREST ISSUED IN

REVIEWED BY LEONARD LIEBLING

FOR TWO PIANOS

The Two-Piano Series; edited by Ethel Bartlett and Rae Robertson.

The examples in review are the sonata in F, by Wilhelm Friedemann Bach; and The Newcastle Dance, by Hubert J. Foss.

Tasteful and stylistic editing has been done by the eminent English two-piano couple, and their phrasing and expression marks set off the atmospheric charm of the lovely old music. The work is particularly useful for students of this form of ensemble playing.

Foss has dedicated his Newcastle Dance to Bartlett and Robertson. It is properly rustic in type, with a simple tune strictly rhythmed. A merry theme contrasts with a more romantic air, both set in broad and open measures, expansively climaxed at the end. An unusually effective number.

Both works make the reading easy, with extra large and clear notation. Others in the B. & R. Series are by Giles Farnaby, Couperin, William Walton and Hugo Anson. (Oxford University Press, London; Carl Fischer, Inc., New York.)

FOR PIANO SOLO

Alte Hausmusik. Harpsichord works of masters of the sixteenth, seventeenth and eighteenth centuries. In two volumes. Revised and edited by Willy Rehberg.

These examples, none of them longer than two pages in print, need but little explanation, as they furnish their own strongest recommendation. Lovers of antique music will find a treasure trove of delight in these two books of material by the earlier German, English, French, and Italian writers for the forerunners of the pianoforte. Some unfamiliar names are to be found in company with such standard ones as Froberger, Kuhnau, Mattheson, Telemann, Bull, Byrd, Purcell, Couperin, Daquin, Rameau, Frescobaldi, Martini, Pasquini, and Domenico Scarlatti.

One sees with renewed amazement how those gifted pioneers made expressive music in spite of the restricted rules of their periods. In some of the pieces are to be found matter prophetic of the composers who came into the world much later. Lovely melody, clear characterization, charm, and humor reward the explorer into these pages of the past. Rehberg has done excellent work in his editing, with careful fingerings and written-out indications for the playing of traditional appogiatures. Short biographical sketches in French and English, give the composers' years of birth and death and indicate their various styles. (B. Schott's Söhne; Associated Music Publishers, Inc., New York.)

Reviewed by R. M. Knerr

Song Collection for Children

Songs to Sing to Children; selected, with additions by Albert E. Wier, from New Songs for New Voices, edited by Louis Untermeyer and Clara and David Mannes.

This timely book forms Volume I of The Singer's Music Shelf, one of the interesting series being issued by Harcourt, Brace and Company for various instruments and voices. As the subtitle indicates, a collection originally by American composers and poets has been extended by well-known classics, such as Mozart's Lullaby, the Brahms Cradle Song, Dvorak's Songs My Mother Taught Me, and Schubert's Heidenröslein. The bulk of the collection remains a native one and is particularly interesting because it provides examples by some of the younger composers. Though varying in degress of sophistication, all the subjects are of an order to delight the young listener.

The contents embrace 128 pages of piano-vocal score, in which are sixty-one works by thirty-three composers. In addition to the names already mentioned, there are songs by Joseph Adam, A. H. Behrend, Carl Bricken, Cecil Burleigh, Charles W. Cadman, Abram Chasins, Arthur C. Colburn, Dwight Conn, Frederick Cowen, Reginald De Koven, Arthur Farwell G. A. Grant-Schaefer, Sandor Harmati, A. Walter Kramer, Mana-Zucca, Leopold D. Mannes, Daniel Gregory Mason, Josephine McGrail, J. C. Molloy, Douglas Moore, W. B. Olds, Berenice Robinson, Thomas Scherman, Kenneth Smith, May A. Strong, Newton Swift, Randall Thompson, Louis Untermeyer and Frances Williams.

The quality of both verses and music is of genuine worth, being for the most part informed by the modern touch; and many of the works will appeal to grownups as much as to juniors. The collection, technically simple throughout, is especially recommended to recitalists for children. (Harcourt, Brace and Co., New York.)

For Flute and Piano

Caprice Twenty-four, by Paganini, transcribed for flute and piano by L. D. Callimahos, after the piano version of Franz Liszt.

The famous series of variations by Paganini, which have tested the skill of several generations of violinists and have been transcribed in various forms, notably by Liszt for the piano, now are available as a virtuosic and brilliant number for solo flute. The publishers style this "the most interesting and difficult piece in the entire literature of the flute." Its technical problems provide an ideal *bravura* number for the virtuoso and unexcelled study material in the most concentrated form for advanced pupils on the instrument. Mr. Callimahos, a musician of wide and varied attainment, who has studied in leading European conservatories, is himself an adept flute virtuoso and has done a fine, workmanlike job in this formidable but fascinating transcription. (B. Schott's Söhne, Mainz and London; Associated Music Publishers, New York.)

For Woodwind Quintet

Master Woodwind Ensemble Series; arranged by Irving Cheyette and Charles J. Roberts.

Providing material for small woodwind ensembles both for informal use in the home and for school and professional groups, this excellent edition of simple classics can be highly recommended. The value of such playing, as the foreword to this edition states, consists in its furthering of development in tone, technic and the like, since many of the masters conceived their compositions essentially for a combination of solo instruments. The classic woodwind quintet, comprising flute, oboe, clarinet, horn in F and bassoon, is augmented in these arrangements with added parts for full woodwind choir, including flute, oboe, two clarinets in B flat, E flat clarinet, E flat alto clarinet or alto saxophone, B flat bass clarinet or tenor saxophone, E flat baritone saxophone and (ad lib.) horn in F. The collection includes seven volumes, the contents of which are as follows: I, Scherzo, op. 166, Schubert; Rondeau, Buononcini; II, Humoreske, op. 101, No. 7, Dvorak; Two Dances, Hasse; III, Finale from symphony "La Reine," Haydn; Menuet, Bach; IV, Tambourine, Gossec; Knight Rupert, Schumann; V, Minuetto from first L'Arlésienne suite, Bizet; VI, Larghetto from second symphony, Beethoven; and Londonderry Air; VII, Air Louis XIII, Henry Ghys, and New Year's Song, Schumann. (Carl Fischer, Inc., New York.)

For Violin and Piano

Impromptu, op. 90, No. 3, by Schubert; transcribed for violin and piano by Jascha Heifetz.

Schubert's simple and unpretentious composition is arranged as a tuneful and appealing solo for the violin. The piano carries the heavily arpeggiated accompaniment, while the violinist's problem consists mainly in producing a sustained tone of the requisite clarity and richness. A delightful item suitable either for recital or studio purposes. (Carl Fischer, Inc., New York.)

For Piano Solo

Dos Piezas Españoles, by Charles Haubiel.

These two Spanish pieces, entitled respectively Evocacion and Noche en España, are attractively flavored with Iberian color. The first number includes a Canto section, marked *andantino cantabile e poco rubato,* followed by a more sharply rhythmed Danza in rather syncopated style. Night in Spain is a piquantly designed and lilting number that recalls dances of the Spanish folk. Both are of medium grade. (Composers Press, Inc., New York.)

Contemporary Russian Vocal and Piano Music

Song of a Shepherd Perishing in the Mountains; Part III from the suite for chorus a cappella written on the basis of Chechen folk melodies, by A. Davidenko; Russian words by R. Yurenev; English version by M. L. Corr.

Dance No. 3, for piano; by A. Khachturian.

A Turkmenian Lullaby, for chorus a cappella; by A. Mossolov.

Humoresque Philosophique, for piano; by L. A. Polovinkin.

Stalinstan; for mixed chorus with piano accompaniment, by A. Veprik; words by Chareka; English version by M. L. Corr.

Considerable interest attaches to this collection of contemporary music by Soviet composers, which comprises a recent issue of New Music, the California quarterly edited by Henry Cowell. The music, Mr. Cowell explains, was not selected in America, but was chosen by the Soviet Union Composers' Group as being the most representative selection of various new creators and tendencies in that country. The music has not been previously published.

The styles presented are indeed varied. Especially interesting is the Davidenko work, its composer (1899-1934), a graduate of the Moscow Conservatory and a pupil of Glière, having won a leading position by the simplicity, force and clarity of his musical style, adapted in all cases for mass audiences. Davidenko lived much among the people, noting their natural forms of expression. The mournful song of the dying shepherd is marked by authentic folk expression, and is plaintively expressive in its writing for the four voices. Humming effects add attractive quality to a work which has interest both in its rhythmic and harmonic make-up. In the same category falls the Mossolov composition, also marked by folk idiom of atmospheric, Eastern suggestion.

Stalinstan, Veprik's chorus glorifying a constructive project of modern Russia, which gives light and hope to previously oppressed peoples, is an excellent example of the functional use of music now being made in that country. Whether American audiences have the psychological background for its proper appreciation is somewhat doubtful, but it is a stirring work especially suited for use by workers' choruses.

Of the piano compositions, the Dance of Khachaturian, a native of Tiflis in Georgia (born 1903), is the more interesting, as it has a sprightly and original rhythmic speech and is refreshingly unstudied, though in relatively simple idiom. The Humoresque of Polovinkin (born 1894), another product of the Moscow Conservatory, is a more conventional production, intended to be satiric and grotesque, but suggesting salon music of no very original nature.

All the music, however, is of interest as the first sample of modern Soviet composition to be published outside of the U. S. S. R. (New Music Quarterly, San Francisco.)

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The keyboard is so light as to be practically weightless when held on the lap, and measures only twenty-six inches in length by six in breadth, whereas the thickness is only about a quarter of an inch. Two keyboards may be placed side by side so as to make a continuous one, or when packed away face to face, fit together and take no more space than one. Another practical feature is that the boards may be cleaned like piano keys with a damp cloth—a most important item when young, perspiring hands are considered.

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up in a groove at the back of the keyboard. It contains both treble and bass staves in large print, with the notes and their letters corresponding to those on the keyboard and exactly in line with the latter.

The teacher, it is stated, can clearly see the position of each pupil's hands on his practice keyboard, as he sits facing her, because the board is designed in three dimensions, instead of two, as in the case of other previous ones. The chart correlates the positions of the hands with the notation on the staff, and the student can readily go from practice keyboard to the piano, as they are exact duplicates. In harmony classes, the practice keyboard enables the pupil to hear, see and play a note until these operations become associated and the response is almost automatic.

A positive virtue for the student is that the practice keyboard encourages him to know the keyboard through his fingers, leaving his eyes free for reading the music. The student comes to know the keyboard by the sense of touch, much as a typist learns to function by the touch system. He can also hold his hands in exactly the same position as on the piano, thus reinforcing rather than interfering with correct habits established. The inventor of the device justly states that the student "learns the real shape of chords, scales, 'thumb-under' passages" by exercises on the practice keyboard.

In sum, this is an inexpensive and remarkable aid to the teacher, one which must have been ardently desired in the past by many instructors of piano and harmony classes, as it may be combined with lectures, harmonic dictation and blackboard exercises. (G. Schirmer, Inc., New York.)

Part-songs for Men's Voices

Three Part-songs, by Edward Harris.

Attractive and varied material for the male chorus. Tumbling Mustard (A Lizzie Chanty) is said to introduce a new species of that genus, inspired by the "wanderer who unceasingly travels the length and breadth of the land in his worn-out flivver." A setting of verses by Malcolm Cowley, this song depicts the philosophy of the happy-go-lucky wanderer, and the music mirrors the spluttering rhythm of the old car. We's a-Lis'enin' is a humorous fantasy on an old Southern Negro church scene, with the Parson speaking to the audience at intervals, while the singers continue to "vamp" their parts softly. The work as a whole tells an amusing folk version of "Caesar . . . a fightin' man." Highly intriguing vocal effects season the concoction. Coronach is a more staid and sonorous version of Sir Walter Scott's familiar lament, He Is Gone on the Mountain. All these numbers are for four-part male chorus.

A two-part setting for tenor and bass of a forge song, Strike, Men, Strike True (words by Stanley Maclewee), offers a rousing apostrophe to "a shaft bright and clean, with edge straight and keen," while the harmony imitates the plangent ring of hammers on the metal. All are published separately in octavo form. (J. Fischer & Bro., New York.)

For Women's Voices

'Gipsy Songs (Zigeunerlieder), by Johannes Brahms, arranged for three-part chorus of women's voices (SSA) by Ruggero Vené.

Six of the immortal Brahms songs inspired by the roving Magyar folk and enshrining the lilts of these people have been given a scholarly and apt vocal setting by Mr. Vené. They blend both melancholy musing and fierce and spirited rhythmic effects. There is no need to enlarge at this time on their familiar attractions. The arranger has done his work with skill. The collection offers a superb novelty of high musical worth for accomplished women's groups. There is a piano accompaniment and both English and German text in each case, the numbers being published separately. (G. Ricordi & Co., Inc., New York.)

Songs

Jungle Blood; words by Hazel R. Nicholson; music by Rupert Hughes.

Versatile Rupert Hughes, who includes the arts of the dramatist, novelist and musicologist in his equipment, conceived and dedicated this number to Lawrence Tibbett, who has sung it with success. It is one of those extremely dramatic and rhythmic songs of stark, savage nature that seem to come naturally to the Caucasian when thinking of lands under the Equator. A tinge of humor marks this recital of three generations of dancing women, who (as told in a pungent, "mumbo-jumbo" idiom, strongly rhythmed) progress from the jungle to a Harlem cabaret and become progressively lighter of skin while their *mores* can not be said to improve. A superbly effective song, requiring much agility and range of voice, as well as a keen sense of showmanship in the singer. For low voice; range, B flat to F, optional low F. The accompaniment includes some chords played "with sides of both hands," somewhat in the tone-cluster style. (Carl Fischer, Inc., New York.)

Sleep 'Til the Day-Break; lyric by William Duflock; music by Lee Jones.

Homely and simple sentiment, expressed in lilting, rhythmic measures, this song portrays the prayer of a Negro mammy rocking her child to sleep. The direction is "slowly, . . . in a draggy manner." The refrain, "Sleep 'til the day-break," has a measured beat not unlike the blues style, and there is a crooning effect about the melody that makes it particularly useful for stage and radio use. The climax is a marked one, the range from D to E, with optional G if desired. (Harold Flammer, Inc., New York.)

She Weeps Over Rahoon; words by James Joyce; music by Harold Triggs.

One of the subtly inflected and musical verses of Joyce, that must be a strong challenge to the composer, has been set felicitously by Harold Triggs, known both as composer and pianist. The music is individual, though simple, and mirrors the sombre Celtic spirit and rare melodiousness of the poetry with no little skill. The vocal range is from D flat to E flat. (Galaxy Music Corp., New York.)

Lost Love; words by Clifford Bax; music by Herbert Howells.

A poignant and simply written air, rather exotic in its omission of thirds and sevenths in the scale which it employs. As the words are from Mr. Bax' Twenty Chinese Poems, the melody properly suggests the pentatonic scale. The text is deeply poetic and the music (by a well-known Irish composer of modern leanings) declamatory but lyrical and deeply felt. The conclusion is *ppp*. The sentiments are particularly suited to the woman vocalist. Range, C to G. (Boosey, Hawkes, Belwin, Inc., New York.)

Lullaby à la Mode; words by Samuel Hoffenstein; music by Russell Wragg.

Something of a vogue has been created by this amusing little encore song. It pictures a mother (presumably of the modern and not-too-serious variety) alternately lulling her child with promises of a visit to the zoo, and threatening under her breath to leave the troublesome infant there. There is a good opportunity for changes of mood and even pantomime if desired. The melody is restricted in compass between A and F, and two of the lines are spoken. (G. Schirmer, Inc., New York.)

Singin' a Song; words by George Murray Brown; music by Keith Crosby Brown.

A most engaging burden of a colored man, who sings of his sad lot in genial, uncomplaining style. He is tired from "rollin' dem tar barrels all day long," and to add to his woes he has also been "fired," while the last portion of the verse reveals that he is "mired" as well. The piano accompaniment has an irresistible syncopated rhythm, while the voice carries on a broadly tuneful theme, rising to a strong finale. The number is dedicated to and has been sung by Lawrence Tibbett, for whose graphic character talents it provides ideal material. Range, B to E. (Harold Flammer, Inc., New York.)

J'ai Besoin de Toi; words by Jacques Bourgeat; music by Piero Coppola.

One of the prominent composers of the French capital here tries his hand at something for the *café chantant*. The music bears the direction *tempo di blues*, but is different from the American brand of jazz. The words, fitted delicately to music that ends *lento, pp*, have a reminiscent sound: "I need you as children need their songs and sweets . . . . as the flowers of the meadow need the brook," etc. The text is in French, the melody is piquant and intriguing; but without an English translation the work would seem to be handicapped in the American market. (Durand & Cie, Paris; Elkan-Vogel Co., Philadelphia.)

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Jean Francaix though practically unknown a few months ago is today acclaimed the most gifted and promising among the young French composers. Notably successful performances of his works have been given by leading musical organizations in European capitols. Francaix was born in France, 1912; graduated from the Paris conservatoire and was a pupil of Nadia Boulanger.

The above compositions are published by Schott, Mainz

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Nine Day Festival in Zurich Observes Anniversary of Bach

Success of Celebration Indicates High Cultural Status of Swiss City —Italian Opera Company Impresses with Excellent Performances

ZURICH.—An outstanding feature of the city's Bach Anniversary Festival, was an uncut St. Matthew's Passion. Despite the torrid heat the hall was more than sold out, a rare phenomenon for Zurich even in the winter. Volkmar Andreae conducted, the officiating forces being the Tonhalle Orchestra and Mixed Chorus, and soloists Karl Erb, Charles Panzera, Ludwig Anger, Frieda von Gonzenbach, Dora Wyss, Hans Gut, Mia Peltenberg, Ilona Durigo, Max Meili, and Hermann Schey.

The festival opened with an organ concert in Fraumünsterkirche, by Karl Matthei. This was followed by a lecture on Bach's dominating genius, by Prof. D. Joachim Moser of Berlin. Ernest Isler, organist, closed the seance with E flat prelude and triple fugue in E flat.

A choral concert conducted by Walter Reinhart, and with the above-mentioned soloists, also made a deep impression, four of Bach's great cantatas being given. An evening of chamber music, under Volkmar Andreae, and with Adolf Busch, master violinist, was another high point of the festival. The final concert was a cantata evening by the Reinhart Chorus (same soloists as above) a concert which did honor to Zurich and its conductor. By way of epilogue to the festival, Reinhart gave an illustrated lecture of The Formal Problem of the Bach Arias.

ITALIAN OPERA SCORES

As is his yearly custom, Impresario Max Sauter-Fabbiard brought an ensemble of eminent Italian opera singers and thus topped off the State Theatre season with Forza del Destino, Tosca, Rigoletto, and Norma. Arturo Lucon conducted. Mario Ghisalberti was the *regisseur*.

The most striking personality of the venture was Gina Cigna (of La Scala) whose voice and fine acting were adored in the rôles of Leonora, Tosca, and Norma. Her excellent partners in Norma—the opera proved to be a revelation—were Ebe Stignani, Giovanni Voyer, and Tancredi Pasero. Other singers applauded during the *stagione* were Solari, Franceschi, Stracciari, and Atilla Archi, a delightful coloratura.

JOSEF KISCH.

Milstein's Recent European Concerts

Upon his return to Europe after his American tour, Nathan Milstein played the Brahms concerto in Brussels under the direction of Désiré Defauw. A subsequent recital in Paris found the young Russian violinist playing there. Later in Budapest he played the Tschaikowsky concerto, with Eugene Ormandy conducting. Mr. Milstein's vacation will be spent as usual at his home in Gstaad in the Swiss Alps.

Huehn for Worcester Festival

Julius Huehn, newly engaged baritone of the Metropolitan Opera, will appear for the fourth year at the Worcester (Mass.) Festival next fall. He is to sing in three performances on September 30, October 3 and 5.

Lehmann to Appear in Austrian Film

Lotte Lehmann of the Metropolitan Opera Company, in addition to Salzburg Festival performances in August, at which she sings Fidelio with Toscanini and the Marschallin in Der Rosenkavalier under the baton of Josef Krips and a Lieder recital with Bruno Walter at the piano, will make her first moving picture produced by an Austrian company in Salzburg and called Farewell to Fame.

KATHRYN NEWMAN,

coloratura soprano, is spending the summer at her home in Wichita, Kan. She gave a concert there on June 18. Miss Newman is an artist-pupil of Frank La Forge of New York, and has been heard extensively in concert and over the radio. (Photo © Maillard-Kesslère.)

Seibert Offers Recitals

Henry F. Seibert, organist and choirmaster of the Lutheran Church of the Holy Trinity, and official organist of the Town Hall, New York, gave a recital in the Hughes Memorial Chapel, Silver Bay on Lake George, New York on July 25. The recital was part of the Summer School Sessions of the United Lutheran Synod where Dr. Seibert is teaching Lutheran Church Music.

Dr. Seibert will also play the organ, lecture upon and demonstrate Lutheran Church Music at the Stony Brook, Long Island Assembly, ot be held from August 30 to September 2.

Huss Anthem Sung at Choir Festival

A new anthem by Henry Holden Huss, Lord, Make My Heart a Place Where Angels Sing (text by John Keble) was featured at the Mountain Choir Festival at Mountain Lake Park, Md., in June. A chorus of about 400 voices sang this work under the directon of the Rev. Felix Griffon Robinson. Mr. Huss had made a special orchestration for the occasion. The composer was present, and added to the interest of the evening by improvising on two given themes. Mrs Huss sang Hear Ye, Israel, from Mendelssohn's Elijah, and Still, Still with Thee, a recent Huss aria. Dorothy Victor, an artist from Mrs. Huss's studio, was among the soloists of the festival. Mr. and Mrs. Huss were judges for ,the choral contest, in which choirs from three states competed, the other members of the adjudication committee being the Rev. Frederick Præuss, Frank Weller and Elizabeth Nicely.

Josef and Rosina Lhevinne in Maine

Mr. and Mrs. Josef Lhevinne, following a winter season which included many concerts and their teaching activities in the Juilliard Graduate School, are spending the summer in Camden, Me. Mr. Lhevinne, after his appearance at the Ann Arbor May Festival, held his master class in Boulder, Col., at the University of Colorado. June 28, he gave a recital in Denver. During July he spent a two-weeks' holiday in Wisconsin. Mr. and Mrs. Lhevinne have a small group of students who have joined them for the summer, and, together with their teaching, the Lhevinnes are preparing programs for next season.

Philadelphia Conservatory Announces Contest

PHILADELPHIA.—The Philadelphia Conservatory of Music announces that the contest for the D. Hendrik Ezerman Foundation Scholarship will be held at the conservatory, 216 S. 20th Street, during the last week of September. The winner will receive a $400 scholarship in piano with Dr. Olga Samaroff at the conservatory. Requirements and application blank will be sent upon request.

Vichy Summer Starts With Many Operas

Resort Mixes Cures with Compositions

VICHY.—The annual summer festival in this delightful spot has achieved a successful opening. Favored by nature with extraordinary advantages and beauty, Vichy is rapidly attaining a preeminent place among the music festival centers of Europe, and watery drinking and bathing is no longer the only excuse for spending a summer holiday here.

The Vichy operatic season, under the direction of René Chauvet, gave Herodiade (Massenet) as the inaugural number. Luccione (Jean) Arvez-Vernet (Salomé) Mortini (Herodiade) and Beckmans (Herod) comprised an efficient and interesting cast.

Orphée aux Enfers (Offenbach) followed, Mireille Berthon (Eurydice) Lina Guaglia (Public Opinion) Calbet (Pluto and Aristée) and Fourestier (conductor) combining to bring out the zest and sparkle of the merry score. Hamlet (Thomas) and with Endreze (Hamlet) Ritter-Ciampi (Ophelia) Mortini (Queen) Bernasconi (King) Calbet (Laerte) and Dutoit (Ghost) conductor Bastide, making the lugubrious drama and its music quite effective.

For those who prefer a lighter type of musical entertainment than grand opera, Director Chauvet has already offered at the Casino des Fleurs, such effusions as Mireille, Passionnément, Coups de roulis, La Mascotte, Voyage en Chine, Mam'zelle Nitouche, Princesse Czardas, Enlevez-moi, and The Chimes of Normandy.

IRVING SCHWERKÉ.

National Music Camp Begins Eighth Season

INTERLOCHEN, MICH.—The eighth season of the National Music Camp opened, on June 23 with an enrollment equaling that of the peak at mid-season last year, with cheerful greetings from the president and vice-president, Dr. Joseph E. Maddy and T. P. Giddings.

On the Friday of that first week a concert of sight-reading was given by about 200 young people under the leadership of Dr. Maddy, A. A. Harding of the University of Illinois and R. E. Rush of the Cleveland Heights High School. Scores by Wagner, Bizet, MacDowell were attacked with the greatest of assurance and given a creditable performance.

The first Sunday Concert was impressive. High School youths played selections from Parsifal, selections from Humperdinck, the Dvorak New World Symphony and von Weber's Der Freischütz Overture.

At the Sunday morning service held in the Bowl one had an excellent opportunity to hear the large choir sing sacred music *a cappella*.

From June 27 to 30 the national music sorority, Delta Omicron, held its convention at Camp Interlochen when eighty-five members attended and the following officers were elected: President, Alma K Wright; vice-president, Eleanor Otis; secretary, Bessie Covert; treasurer, Ruth Ahrens; Musical Advisor, Orma Weber. On one evening while they were in camp six members of the sorority gave a delightful concert, and on another, at their annual banquet, they gave $150.00 to the camp for the erection of a new stone studio.

A. McL. T.

Agnes L. Long Heard at Maude Douglas Studios

Agnes L. Long, soprano, gave a recital in June at the Maude Douglas Studios, New York. Frank Chatterton was her accompanist. Her program included Italian numbers by Scarlatti, Gluck, Pergolesi and Veracini; German items of Schuman, Brahms and Schubert; the aria Pace, Pace, from Verdi's La Forza del Destino; a group of English, French and Scotch bits; and songs in English by W. B. Olds, Levitzki, Griffes and Rasbach.

Miss Long was heard again in this program on August 8, at the University of Wyoming, Laramie, Wyo., with Mabel Babbington as her accompanist. Miss Long is a member of Sigma Alpha Iota, national music fraternity for women.

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Western Artists Win Favor Of Shanghai Audiences

Josef Lampkin and Arthur Rubinstein Give Recitals—Ballet Production of Incense Shadows

SHANGHAI (CHINA)—Preceding the summer migrations there has been a sudden spurt of musical activity in this city. In the early spring a ballet-pantomine, Incense Shadows (with music by Aaron Avshalamov and a brief story and choreography by Vanya Oakes),was produced in conjunction with the Municipal Orchestra and its conductor, Mario Paci. The composer bases his work upon Chinese themes, scored for full symphony orchestra. It is a more coherent expression of Mr. Avshalamov's ideas than his previous works, The Soul of the C'hin and In the Hutungs of Peiping. The dancers were Chinese actors recruited from the professional theatres and trained to adapt their traditional dances to the Western music. The solo dances had fairly excellent performances but the group movements and groupings left much to be desired. Coördinated mass movement on the Chinese stage is practically unknown, so that only the most elementary schemes could be utilized. The century-old costumes from the Chinese theatre were worn, but displayed against the stylized settings (Western in execution) preserved well the atmosphere of China.

The producers aimed at retaining the traditional Chinese plastic movements, so expressive of Oriental thought and so visually pleasing. The task is to create a new mould for this supple and readily available material. The production of Incense Shadows by no means accomplished that end, but it has awakened exponents of both Chinese and Western music drama to the need and the possibilities of such a union.

VIOLIN AND PIANO DOINGS

In addition to the regular performances of our orchestra and the local soloists who appear with it, there have been two visitors of eminence—Josef Lampkin and Arthur Rubinstein.

Violinist Lampkin gave two concerts of interest as to program selection and execution. In the first recital the Chaconne of Vivaldi and the Vieuxtemps concerto comprised half of the program. The second event commenced with Tartini's Devil's Trill Sonata (Hubay arrangement) and the A minor concerto of Glazounoff. For the rest, both programs presented modern composers. Especially well-received were Vecsey's Wind and The Flight of the Bumble Bee, More interesting perchance were the Prayer of Hubay and Nigun of Bloch, both played with understanding.

After his concerts in Shanghai, Lampkin went on tour in Northern China, where he won further successes at Tiensin, Dairen and Pekin—the last-named demanded two return performances. He is concluding his Oriental tour with visits to Manila, Java and the Straits.

Rubinstein offered three programs of more or less standard character—Bach or Scarlatti to start with, followed by a Beethoven or Chopin sonata, and a group of modern compositions plus the inevitable Liszt. The technical polish and warm sympathy of the pianist need no elucidation. One should be allowed however to marvel even now at the splendor with which the pianist executed the Scriabin and Stravinsky (Petrouchka) selections.

The Russian Light Opera Company, which opened its season so enthusiastically, ended in a financial bog; but an amateur orchestra seized the best of the material and sponsered a really creditable performance of Bizet's seldom-heard Pearl Fishers.

ORCHESTRA IN DANGER

Maestro Paci has announced that he no longer will serve as conductor after the summer season, even though the funds necessary for the maintenance of the orchestra have been assured for the autumn. It is feared that Paci's absence may result in the eventual abolition of the organization.

VANYA OAKES

Music Notes From Coast to Coast

GRAND RAPIDS, MICH.—The Grand Rapids Male Chorus, a newly organized group directed by William Van Gemert, gave its first concert in the St. Cecilia Auditorium. It was assisted by the Excella Choristers, a a women's organization, and the Maccabees Women's Chorus (both directed by Mr. Van Gemert), and by Wilma Churchill, violinist. The accompanists were Edwin Hoek, Mildred Willer and Thelma Williamson Brown.

A teachers' graduation recital was given by the Berger School of Music, of which Chester J. Berger is president and director. Those participating were Kathryn M. Burch, Virginia R. Law, Abigail Wedgwood, Henry A. Bruinsma and Bronislaus Janiak. Another group of students from various departments presented by the school consisted of Albina Kowalkowski, Mamie Sheldon, Katherine Humphrey, Charlotte K. White and Karl Bernt, all members of the faculty.

Mrs. William J. Fenton introduced the following students of voice: Jean Maurits, Doris James, Henry Thomas, William Westberg, Sidney Straight, Lynn Clark, and the Melody Singers (composed of Russell Forwood and Mr. Straight, tenors, Mr. Clark, baritone, and Richard Bowen, bass). The accompanists were Dorothy Pelck McGraw and Marjorie Chase.

Mrs. Peter Kleynenberg of the School of Fine Arts presented two of her artist-pupils in piano recital. They were Garnet Black-Wolff, assisted by Arlene Conklin, contralto, and Jane Lombard, assisted by Gordon Van Ry, baritone.

Marjorie McClung, soprano, who recently returned from eighteen months' study in Vienna, was guest soloist in a presentation of Gounod's Gallia at Central Reformed Church. She has been engaged as soloist at First M. E. Church, Ann Arbor, and she is attending summer school at the University of Michigan in that city. H. B. R.

HOUSTON, TEX.—Three violin pupils of Gregor Jassel won high honors in the audition held by Rubinoff at the Metropolitan Theatre. Mr. Rubinoff, in awarding the silver loving cups to Fred Russell, Leon Atlas and Calvin Wheeler, lauded Mr. Jassel as an instructor. Cleone Momette, Lucille Monette and Mary Treadway, who are known as The Melody Lasses, were heard in Dallas with the Southern Methodist University Band. The Texas Grand Opera Association has been invited by Josephus Daniels, American Ambassador to Mexico, to conduct a musical goodwill tour to the City of Mexico. K. B. M.

SEATTLE, WASH.—The fine Arts Department of the University of Washington presented Iris Canfield, cellist of the faculty, in a concert July 9. Miss Canfield played an ambitious program in a musicianly manner and her accompanist Helen Louise Oles gave excellent support.

The Cornish School has reported a large enrollment for its summer session, and has been presenting weekly recitals, plays and lectures to its summer enrollment. J. H.

Mu Phi Epsilon National Council Meets

The National Council of Mu Phi Epsilon, national honor musical sorority, met in session at the Hotel Belmont, Chicago, the middle of July. Those in attendance were the national president, Bertha M. King; national vice-president, Helen Mueller; national secretary, Alma Geiser; national treasurer, Ada G. Britton; national music adviser, Bertha Hornaday; national editor, Helena M. Redewill; and national alumni adviser, Louisa A. Allensworth. Policies of the sorority were under discussion, as well as work in the Gads Hill Settlement School in Chicago and the Mu Phi Epsilon Club House in New York City. Plans for the next convention, to be held in June, 1936, at Mills College, Calif., were also discussed. Chicago chapters of Mu Phi Epsilon joined in an evening recital in honor of the national officers.

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Ormandy Scores in Vienna Concert

(*Continued from Page* 5)

A day before the official opening of the Festival Weeks, an interesting concert by Eugene Ormandy, conductor of the Minneapolis Symphony Orchestra, attracted wide attention. Though born in Hungary, Ormandy is a true Viennese in his musical culture, and this visit to the concert stage of Vienna, the city of his musical education, really was in the nature of an official occasion.

Ormandy brought with him the Budapest Concert Orchestra, an excellently trained and full-sounding body which he conducted with finish and communicative authority. The program included Brahms' first symphony, Mozart's D major violin concerto (featuring the masterful Joseph Szigeti), Nuages and Fêtes, by Debussy, Ormandy's own effective orchestral arrangement of Moto Perpetuo by Paganini (a novelty for Vienna but which did not long remain a first performance as it had to be repeated immediately), and Kodaly's Hary Janos Suite—an inspiring conclusion to a delightful concert. Ormandy's success was tremendous.

Open-air Performances

In the enchanting setting of the courtyard of the old Kreutzenstein Castle near the Danube, an historical Serenade was presented, with music for brass and woodwind chosen from Austrian and German composers of the seventeenth century.

Serenades in the Josefsplatz (beautiful baroque square of the Imperial Palace) also proved fascinating, choruses and orchestras performing popular works under torchlight.

In the renowned Eroica House at Heiligenstadt, there was a musical hour consecrated to Beethoven; while the lovely old Vienna court of Schubert's birthplace witnessed a "Schubertiade"—that is, an old fashioned musical party with chorus, songs and chamber music of this most Viennese Viennese.

Impressive Mystery Play

A unique event was the representation (under the Gothic arcades of the Vienna City Hall) of Der Spielmann. A medieval mystery play, it is also an old Catholic legend brought to a new form of scenic performance, and in which the people—in this case not only amateur choir and players, but also the entire audience—take an active part in the story. Prof. Josef Lechthaler, well-known composer of sacred music, arranged the musical part of the play from old church manuscripts.

In Joyous Strain

In the lighter vein, the outstanding attraction of the Vienna Festival Weeks was a merry musical-dance play entitled Wien bleibt Wien (Vienna Is Always Vienna), given in the new huge Stadion, in the Prater. An orchestra of 150, 1,000 singers, 1,500 dancing girls, and all the eminent opera artists and favorites of Viennese operetta, united in a magnificent effort to convince the 25,000 spectators that—during the Festival Weeks at least—"the sky," as a Viennese saying has it, "is full of fiddles."

EDWARD KILENYI,

pianist, is now offering concerts in Europe. Between October 15 and November 15 he has four orchestral appearances in England, all under Sir Thomas Beecham, at Manchester, Bradford (Hallé Orchestra), Liverpool, and London (Philharmonic Orchestra). Mr. Kilenyi is also engaged for a London recital. In December he will play in France, notably at Paris, where he is to be soloist with the Conservatory Orchestra. January and February will find him in Italy, Holland and Belgium. Mr. Kilenyi is spending the summer at Budapest, working with Dohnanyi, and formulating new programs.
(Photo by G. L. Manuel Frères.)

Leningrad Hears Rare Rimsky-Korsakoff Opera

(*Continued from Page* 5)

The Conservatory Studio resurrected Pan-Wayewoda, an opera which Rimsky-Korsakoff dedicated to the memory of Chopin. When produced in 1903, the work was found wanting, but now, that a return to simple melody should seem to be the fashion, it has more of a chance. Not only are the melodies lovely, but the orchestration is charming, and the choruses splendid. Mr. Maximoff, stage manager, made the most of the dramatic situations of the work, S. Jelzine conducted well, while the costumes and scenery by Madame Jakoumine were adjudged beautiful. Meyerhold's restaging of La Dame de Pique, by Tschaikowsky, at the Little Opera, also proved a successful undertaking. Samuel Samosonde conducted magnificently, and tenor Kowalsky in the tragic role of Hermann made a sensation.

Concert Notes

The Leningrad concert platform was this season embellished by many illustrious representatives of song, keyboard, and bow—Alfano Fellini, Arthur Rubinstein, Shura Cherkassky, Sofronitsky, Jascha Horenstein, and Albert Coates, to mention only a few, the latter winning a triumph conducting the State Philharmonic Orchestra in a program which featured the first performance of a new and interesting symphony by Schaporin.

Winifred Christie's Summer Activities

Winifred Christie, pianist, has been active abroad since leaving America at the end of of her season here. She played the D minor concerto of Bach on the Moor Double Keyboard Piano with the Vienna Philharmonic Orchestra at the Bach Festival in Vienna.

"Flying over Finland was facinating," said Mme. Christie, who, following her Scandinavian tour, played three concertos in Helsingfors under Schneevoigt's baton. "Most of my traveling on this tour was done by air, and the views were wonderful—blue water studded with hundreds of wooded inlets. I have always been keen on yachting, and I have spent many summers on the Clyde, but flying gives one even more of a thrill, and I talk now of getting my own plane."

Mme. Christie spent some time this summer at her Swiss home, above Vevey. "I love the life there, with its mornings of practice in the music room—its afternoons of tramping over the mountains, and sometimes a spell of work in the garden, just for a change. I am proud of my garden. I planned it myself, and always love to recall its setting—steep banks ablaze with color—the blue lake below, and the Savoy Alps on the other side."

In the lifetime of Mme. Christie's late husband, Emanuel Moor, open house was kept, and musicians of many lands met at the Moor Sunday musical afternoons. Lately, Mme. Christie has spent her summers in America.

K. L.

Baltimore to Form Municipal Chorus

That Baltimore is assured of a community chorus was definitely established when a committee representing several musical organizations met at the office of the director of the municipal department of music, Frederick R. Huber. At this meeting were Mrs. Martin W. Garrett, Mrs. G. Franklin Onion, Roman Steiner, Otto Ortmann, John Eltermann, and Mr. Huber. It was definitely decided to form such a chorus in the fall to meet a long-felt need in the city. Katherine E. Lucke, chairman of the National Music Week committee, was not present owing to her absence from the city but she has promised to take an active part in the launching of the movement.

The plan is to have the chorus sing The Messiah with the Baltimore Symphony Orchestra on December 27; and, if possible, to make the performance of this religious work a yearly event at Christmas time. It is hoped that the chorus will give another work later in the year and be conducted by Roman Steiner, while the performance with the Baltimore Symphony Orchestra at Christmas time is to be under the baton of the recently appointed conductor of the orchestra, Ernest Schelling. In the spring it is the plan of the municipal department of music to have the Baltimore Symphony Orchestra and the Westminster Choir repeat the Bach B Minor Mass, which was performed last season.

Oxford String Quartet Giving Concert Series at Guilford, N. Y.

The Oxford String Quartet, composed of three students from the Curtis Institue in Philadelphia, and one pupil from the Juilliard School in New York, are holding a series of weekly Sunday evening chamber music concerts this summer at Guilford, N. Y. These concerts, directed by Theodore Henkle of the Juilliard School, are part of an extensive music program at Camps Oxford-and-Guilford, to include also the formation of a young people's orchestra and instruction in the making and playing of ancient instruments.

Illustrating the historical development of the quartet, the first concert included Handel, Haydn and Mozart, and later programs progress through quartet music of the last three centuries to contemporary works.

Ljungberg Sings at Vineyard Haven

Vineyard Haven, Mass.—Mildred Arnsdorf presented Göta Ljungberg, Metropolitan Opera soprano, in a recital on July 28 at the home of Mrs. John R. MacArthur. Mme. Ljungberg was heard in a varied program including numbers by Grieg, Merikanto, Mascagni, Wagner, Strauss, Sjögren, Sibelius, Hildach, Peterson-Berger, Troyer and Warren in which she revealed her versatility as an interpreter. The singer, in excellent voice, stirred the large audience.

B. S.

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CONSERVATORIES and SCHOOLS

Cleveland Institute of Music

CLEVELAND—The Cleveland Institute of Music closed its summer session August 2, with the largest attendance of any summer series. Nevada Van der Veer, head of the voice department, with Estelle Berman at the piano, was heard in the final concert of the summer series. On July 17, Beryl Rubinstein, director of the institute, gave a piano recital before an audience which overflowed the concert hall of Samuel Mather House.

Marian Matousek, Arlene Greenfield, Sarah Budweiser, Richard Watzulik, Violet Reavey, Mrs. A. Ray Lawrence, Alice Aldrich, Harriet Fulton, and Corinne Gottlieb took part in the closing student recital of the season, and twenty-nine children of the institute were heard in recital July 30. K. L.

Illinois Wesleyan University School of Music

The summer school session of the Illinois Wesleyan University School of Music closed July 27, with a Chopin recital by George Anson, acting head of the piano department. Following the recital, bachelor of music degrees were conferred upon eight, and master of music degrees upon two.

The first all-music school alumni reunion was held on July 17. A recital was given in the afternoon by Lillian Mecherle, organist, and Harris White, baritone, alumni of the school of music. Miss Mecherle is organist at the First Moravian Church of New York City and a pupil of Clarence Dickinson. Dr. Earl Harper, president of Evansville College, Evansville, Ind., was the speaker at the banquet.

On July 23, the Summer School Chorus, under the direction of Frank B. Jordan, presented Massenet's Eve. The soloists were Mrs. Jay Hinshaw, soprano; John Alfred Neu, tenor, and Spencer Green, baritone. On the following evening the Summer School Orchestra presented a concert under the direction of Spencer Green.

Von Unschuld University of Music

WASHINGTON, D. C.—The Von Unschuld University of Music held a conferring of degrees and recitals in June at Pierce Hall. In the recital, those participating were Elizabeth Gates, Rebecca McKinney, Honora McDonald, Laurette Martin, Sidney Gottlieb, Charlotte Sprenkel, Mary Betty Miller, Adessa Ehrhart, Innis Skinner, Nelson Hart, Marguerite Holloway and Adele Meriam. Bachelor of Music degrees went to Miss Meriam and Miss Cates in the group of piano artist courses; and to Laurette Martin in the group of teacher's training course. Marie von Unschuld, president of the university, was heard in the Liszt concerto in E flat, with orchestral accompaniment by means of recording. The accompanist of the occasion was Elwood Backentoss.

William D. Boutwell, chief of the editorial division, United States Office of Education, Interior Department, delivered the address to the graduates.

Peabody Conservatory of Music

BALTIMORE—The opening recital of the series of summer concerts given in connection with the summer schools of the Peabody Conservatory of Music and the Johns Hopkins University presented Frank Gittelson, violinist, and Pasquale Tallarico, pianist on July 7. Louis Robert, Dutch organist, gave the second recital, July 14, and Mr. Tallarico the program of July 21. The summer chorus (John Denues, conducting) was featured on July 26, and 28, when there was an all-Bellini program, commemorating the 100th anniversary of the death of the famous Italian composer, Vincenzo Bellini. These concerts were open to the public.

Cornish School

SEATTLE, WASH.—Twenty-seven full and partial scholarships were awarded students for the six weeks summer session of the Cornish School. The scholarships were for work in piano, violin, harp, voice, dancing, art, acting, stagecraft and marionettes. The judges chose the winning candidates on July 1, when many entrants contested.

Delaware School of Music

WILMINGTON, DEL.—Among the final recitals of the Delaware School of Music were two held at the studios of the school the last of June. Those appearing in the first recital were Ralph Smith, Ruth Hines, Jane Allen, Olin Allen, Jean Reeves, Martha Lee Snyder, Cynthia Raudbush, Anna Snidowski, Marcelle Lewis, Geraldine Laskin, Jean Matthews. Special features of the program was the playing of the Beethoven concerto in C, rondo movement, by Lyda Humphrey, fourteen years old; the Grieg concerto, third movement, by Joan Bradley, thirteen years old; Saint-Saens concerto in G minor, third movement, by Betty Jane Brown, sixteen years old. They were accompanied on the second piano by their teacher, Edna B. Woods.

In the Sunday recital were William Bishop, Jack Barker, Walda Edelbrock, Elain Beckerly, Seymour Cohen, voice; Henrietta Blokzeyl, Bobby Bernhart, violin; Ruth Thomford, cello; Norman Bunin, Florence and Lillian Weinstock, Jack Weinstock, violin; Benny Davis, Caesar Protto, Ruth Tupp, Shirley Wainer, Morton Wolson. The Saint-Saens concerto and the Grieg concerto played in the Saturday recital were repeated.

Esperanza Garrigue to Reopen Studio

Esperanza Garrigue, vocal teacher of New York, is spending her vacation this season between Point Pleasant Beach, N. J., and Newport, R. I. Mme. Garrigue will reopen her studio at the Metropolitan Opera House Studios, New York, as usual on October 1.

Cara Verson Sails

Cara Verson sailed on August 3 on the SS. Rex for Italy. She will give programs of modern music in Rome, Milan, Florence, Naples, Bologna and other cities during November and December.

Music in Chicago

(*Continued from Page* 14)

Mary Priscilla Colditz as the baby. Jeanette Vander Velten, also a Van Grove student, held her audience by a gratifying presentation of the Bell Song from Lakme. Mr. Van Grove accompanied both the performance of Madam Butterfly and Miss Vander Velten's number, with the assistance of Edward Wencel, violinist. This concluded the artist recital series presented by the Chicago Musical College at the Sonotone Theatre.

CHICAGO CONSERVATORY RECITALS

Esther Friend, soprano, and Lucy Friend, contralto, were heard in joint recital at the Chicago Conservatory recital hall on July 25. The contralto is a Denver resident and soloist, and the soprano, a Chicago north shore soloist and teacher. Both have been coaching with Solon Alberti, who has been a guest teacher in the school's summer session. The Misses Friend effectively sang a taxing program and were fortunate in having Mr. Alberti's assistance at the piano.

A musicale intime, given by Elizabeth Moritz, pianist, and Richard Czerwonky, violinist, attracted a large crowd. They played sonatas by Beethoven (Kreutzer), Brahms (the D minor) and Strauss (the E flat major) to the evident delight of the listeners.

RENÉ DEVRIES.

Dr. Felix M. Gatz, Conductor and Scientist, Active in Pittsburgh

Dr. Felix M. Gatz, professor or aesthetics and the history of music and conductor of the orchestra at Duquesne University, Pittburgh, Pa., was born in Germany. In music he was a pupil of Arthur Nikisch. His conducting career dates from 1918. Between that year and 1933, when he left Germany,

DR. FELIX M. GATZ

Dr. Gatz conducted over one hundred symphony concerts in Germany, Austria and Hungary. For the decade between 1923 and 1933 he was conductor of the symphony concerts of the Bruckner Society in Berlin with the Berlin Philharmonic Orchestra. The purpose of the Bruckner Society was to promulgate the works of Anton Bruckner in Germany, as they had already been set forth in Austria. Thus Dr. Gatz conducted six or nine symphonies of Bruckner yearly, and was the first conductor in Germany to do so. He also conducted works of Mahler, pupil of Bruckner, and works from the standard repertoire, including an annual performance of the Beethoven ninth symphony.

Dr. Gatz also is an opera conductor, and has been guest conductor at the Volksoper, Vienna and the Civic Opera Theatre in Lübeck. In the pedagogic field, Dr. Gatz was professor of musical æsthetics at the State Academy of Music in Vienna. He has written a book on Musical Aesthetics which has had international recognition.

Dr. Gatz has been in Pittsburgh on the faculty of Duquesne University since August, 1934. As conductor of the University orchestra, he has played symphonies of Beethoven, Mozart and others and conducted an opera performance, that of Mozart's Bastien and Bastienne. In Pittsburgh he delivered a series of twenty-four radio lectures on Bruckner, and also has spoken before many clubs. As a professor of Duquesne University, he bestowed a master's degree upon the writer of a thesis on Bruckner, the first time an American graduate student has chosen this subject.

Also since coming to Pittsburgh, Dr. Gatz has instituted educational concerts. In these, he conducts the university orchestra, and and also explains the symphonies, and gives analyses of the various pieces played, illustrated by projection of the notation of the musical themes on a moving picture screen. Dr. Gatz has applied for American citizenship papers.

Conrad Thibault Weds

Conrad Thibault, baritone, was married on July 17 to Miss Eleanor Kendall. The ceremony took place in St. Bernard's R. C. Church, White Plains, N. Y. Witnesses were Mr. William Kendall, the bride's brother, and Miss Virginia Herold.

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Studio Notes

A. Y. CORNELL

A recital was given by the students attending the A. Y. Cornell Summer School of Vocal Instruction at Round Lake, N. Y., on July 12. With Nils A. Nelson at the piano, the following singers participated: Charlotte Beazley, Ralph Palmer, Orville Brower, Alice Cooper, Charles Chamberlin, Ann Person, Teresa Punaro, Hazlett Moore, Edna Smith, Viola Hailes, Viola Langwig, Frank Maher, Eleanor Schaeffer, Lillian Russ and Edward A. Rood. The program was a varied one which proved enjoyable to the large audience. The singers reflected much credit upon the work of Mr. Cornell.

Others enrolled this summer include: Trygve Abrahamson, Annie Bainbridge, W. Hawthorne Carr, Jr., Adelaide Campbell, Nancy Coe, Ruth Ely Darr, Arthur Hasler, Rose des Rosiers Lillis, Madeleine Matthews, Eugene Miller, Thomas Mosher, Stuart McKirdy, Marie McWhinnie, Genevieve Nadeau, John Pitts, Mary Rogers, John G. Smyth, Jr., Kenneth Sullivan and Eleanor Van Etten.

B. C.

HORATIO CONNELL

Among the artist-pupils of Horatio Connell who are active is Virginia Kendrick, contralto, who recently sang in The Messiah with the Tyrone (N. Y.) Choral Society, was soloist with the Doylestown (Pa.) Orchestra; soloist with the Baltimore Men's Glee Club at a concert given in Pittsburgh; and also appeared at the Louisville (Ky.) Women's Club. Cecelia Thompson, soprano, Miss Kendrick, and Clarence Reinert, bass, sang during June in the Elijah performance given by the Tioga (Pa.) Choral Society, and in a presentation of the Rose Maiden, by the Germantown (Pa.) Choral Society.

Mr. Connell spent the summer teaching in Chautauqua, N. Y., where twenty-eight vocalists contested for the two scholarships given in his department.

MARIE MILLER

The advanced pupils of Marie Miller's summer harp classes of the Juilliard Summer School, New York City, and Mount Vernon, N. Y., gave a class recital at the school on August 15. Those taking part were Ida May Purchase, Norma Stedman, Luba Rothenburg, Madeline Courtney, Dorothy Stone and Helen Ayers. Miss Miller's six weeks summer course at the Juilliard Summer School ended on August 16. August 21, Miss Miller sailed for Europe on the SS Normandie.

ENRICO ROSATI

Artist-pupils of Enrico Rosati have been fulfilling important engagements during the summer. Anna Kaskas sang the Shepherd in the production of Puccini's Tosca at the Lewisohn Stadium, New York, August 1 and 2. Rose Tentoni took the title rôle in Aida at the Hollywood Bowl, July 27. She opened the opera season at the Lewisohn Stadium in the same part. Michael O'Byrne, "the Texas Lumberjack," won an award in one of Major Bowes' amateur hours over the air, which was followed by a tour of vaudeville appearances.

BERTA GERSTER-GARDINI

The Dresden branch of the Gerster-Gardini School recently gave another concert. This school has produced such singers as Clara Butt, Lula Mysz-Gmeiner, Sigrid Onegin, Therese Behr-Schnabel, Verna Carega, Lotte Lehmann, Elsa Zeidler and Berta Gerster-Gardini herself. The method of Etelka Gerster-Gardini, is taught in all branches of the school. Elsa Zeidler is director of the Dresden branch. Irene Palatsy, Hungarian singer, now appearing in London in the musical comedy Jill Darling, is also an artist of the school.

In New York, Verna Carega, following her concert at the Hotel St. Regis, was engaged for a recital at the Waldorf-Astoria. Tonia Tarsenen sang over WJZ.

Idella Banker-Boltz was heard in solos at the Cincinnati May Festival. She is a pupil of Mme. Gerster-Gardini.

ESTELLE LIEBLING

Among the artist pupils of Estelle Liebling fulfilling engagements Lucy Monroe, soprano, has replaced Vivienne Segal on the Melodiana Program over the Columbia Broadcasting System on Sunday afternoons. Carl Randall, baritone, has completed his first picture with the RKO Pictures. Carlyle Bennett, tenor, has been engaged to sing the leading tenor role in Earl Carroll's Sketch Book beginning this engagement on July 20.

Josepha Chekova, soprano, sang at the Radio City Music Hall for three weeks beginning on June 27. She was also engaged to sing the role of Leonora in Il Trovatore on August 17 and 18 at the Steel Pier in Atlantic City. Myron Taylor, tenor, was also engaged to sing at the Steel Pier on August 24 and 25 in the opera Phoebus and Pan.

Garfield Swift, baritone was the soloist at the second chamber music concert held at the Casino at Newport, R. I. on July 18. Rose Dirmann, soprano, sang on the Radio City program, Erno Rapee conducting, on July 21, 28 and August 4.

Josepha Chekova and Gladys Haverty, sopranos, were the soloists at the Fourth of July celebration at Tammany Hall. The Liebling Male Quartet comprised of Edward Parker, John Schuman, Charles Cottrell and Emanuel Breakstone, also sang.

FRANCIS MOORE

Francis Moore, head of the Francis Moore Music Centre, New York, and several branch centres, includes among his pupils Verna Mimosa, nine-year-old pianist. The little girl was discovered a year ago in the National Piano Playing Tournament. This year she won national honors in this tournament. In May, she also won first place on one of Major Bowes' amateur hours over Station WJZ. Immediately afterward she was offered a contract for public appearances, which was not accepted because of her youth and because Mr. Moore felt that two or three years more of preparation were necessary before the child would be ready for a concert career.

A Musical Festival was held during June at the Pelham, N. Y., branch of the Francis Moore Music Centre. The faculty includes in the piano department, Mr. Moore, Mrs. Harold Pratt, Mrs. Gilbert Fish and Mrs. Francis Moore; voice department, Mrs. Clarence Connor; string department, Em Smith (violin and viola) and C'Zelma Crosby (cello); dramatic art, Florence Aitken Tompkins. An addition to the faculty is a junior teacher, Carol Dickson, pianist and violinist. Pupils' recitals, demonstrating the character and scope of the work at the Music Centre, were given on June 5, 8, 9 and 11.

Duncan Gray, seventeen-year-old pianist, student of Mr. Moore, recently was heard in recital at Mr. Moore's New York studio. Mr. Moore is remaining in New York and Pelham all summer to fulfill his teaching schedule.

A pupils' recital in Greenwich, Conn., at the home of Mrs. William T. Taylor was given by students of Teresita Cochran (Greenwich representative of the Music Centre).

Bunny Campbell, a pupil of Minnie Dea Cappin (Bronxville, N. Y., representative) offered a concert at the central studio in New York.

HELEN CHASE..

Among the artist pupils of Helen Chase Marcella Hartmann, soprano, appeared as soloist at the Radio City Music Hall during the week of July 17. William Turner, baritone, and Ralph MacDowell, bass-baritone, were heard at the Palace Theatre, New York, recently. June Elson, lyric soprano, will give a recital in New Haven, Conn. Nell Kinard, soprano, on completion of her two months musical engagement at Beacon, N. Y., will spend the month of August in preparation for one hundred and eight concerts en tour with orchestra starting in October. Miss Kinard and Mr. MacDowell were recently chosen by the Madrigal Society to give a New York recital next season sponsored by this organization.

Margaret Speaks, concert and radio soprano, is continuing her program as the featured soloist on the Firestone hour over WEAF.

HENRY A. SCHROEDER

In late June a concert was given by the students of the Community Music Studio, of which Henry A. Schroeder is director. This special recital was held in the concert auditorium of the Borough Park Y. M. H. A. under Mr. Schroeder's direction.

Seymour Philo opened the program with the Scarlatti A major sonata, which was played exceptionally well. He was followed by Morton Leight, bass-baritone, who sang with a resonant, pleasing voice. Jack Frimer, who has a fine tenor voice, was well received. Next on the program was Miriam Hall, coloratura soprano. So well did she sing that she offered encores. A Bach Two-part Invention was played by Shulamith Gold and her second selection, impromptu in C sharp minor by Rheinold, was performed with an earnestness that brought much applause.

Hannah Sobol revealed a pleasant soprano voice. Although her production is good, this young lady has a tendency to push high tones which detracts from the delivery of the composition. However, she is talented. Nathaniel Cantor, baritone, in spite of a

ENZO PASCARELLA,

violinist, has been the recipient of many honors during his career. When he was living in Italy he was commanded by the King, by the Ministers of Education and the Ministers of War, to inaugurate a series of concerts at the San Carlo Theatre of Naples and at the Royal Palace in the same city. At the age of fifteen Mr. Pascarella received a full diploma from the Conservatory of Naples, and at seventeen he was called to teach violin at the Musical Lyceum in Naples and chosen a member of the Quartet of Naples. Later he coached with Cesar Thomson, eminent Belgian violinist. Mr. Pascarella has appeared with orchestra and in solo recital in Europe and the United States. In addition he is one of the members of the Pascarella Trio. Others of the ensemble are his brothers, Carl (piano) and Caesar (cello)

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pleasing voice changed his quality to a considerable extent. When this is corrected, he will undoubtedly do much better.

The next to follow was the instructor's son, young Josef Schroeder. He sang first in a big alto tenor voice, The Little Yaller Dog by Gallatly, and followed with the humorous April Fool by George H. Gartlan. The boy delighted the audience and took several calls. Hannah Goldman, soprano, sang several songs. A young pianist, Stanley Schwartz, displayed possibilities. Earl Lifton's selections gave him an opportunity to show the rich depth of his baritone voice. Mildred Green, coloratura soprano, sang easily the difficult E above high C in operatic arias. Michael Cherner, a tenor with a rich voice, also was heard. Evelyn Schutz, a brilliant pianist, followed, playing with characteristic precision. Her performance gave evidence of considerable artistry. A mezzo-soprano, Lillian Robbins, thrilled the audience and was recalled for an encore.

Leonard Warren concluded the program with the Prologue from Pagliacci. Mr. Warren's voice is a high, rich baritone, and he did full justice to this selection. His next offering, the popular Chloe, brought him back to do as an encore Old Man River. Mr. Warren is a member of the Glee Club at Radio City Music Hall.

The audience was honored with the appearance of Viola Philo, who sang as a guest artist. Her first selection was Vergebliches Ständchen by Brahms. Although Miss Philo had just concluded a two weeks' engagement as soloist at Radio City Music Hall, her voice was as fresh and brilliant as ever. At the conclusion, Miss Philo was greeted by an ovation. As a result she graciously sang a transcription of two Russian peasant songs, which again brought rounds of applause. Seymour Philo played the accompaniments for Miss Philo.

The accompaniments for the other singers were played splendidly by Mr. Philo and Janet Carniol. J. V.

IDA HAGGERTY-SNELL

Six girls, pupils of Ida Haggerty-Snell at the Franz Liszt Academy of Musical Arts at Wawa, Pa., were recently heard over WIP (Philadelphia). This group, ranging in age from sx to ten years, included Sarah Yarnall, Clare Yarnall, Dorothy Jobson, Renee Furey and Dorothy and Elizabeth Thompson. They are known as The Haggerty-Snell Sextet.

The Franz Liszt Academy of Musical Arts of Wawa, Pa. (Constance Henry Beauer, director) held a teacher's certification presentation concert in June. On the program the following pupils of Ida Haggerty-Smell were heard: Margaret Constance Hastings, Elsie Holt Wilson, Elizabeth Coxe, Ruth Churchman and May Davis. They all sang well, reflecting credit on their teacher and giving pleasure to the audience. R. W.

LA FORGE BERUMEN

The recent activities of the teachers and artist-students at the La Forge-Berúmen Studios of New York have been numerous. Early in the summer, Frank La Forge visited Toledo, O., and gave an address at the Ohio Music Teachers' Association meeting. His subject was Voice and the Art of Accompanying. Mr. La Forge and his artist-pupil, Harrington van Hoesen, baritone, gave a recital at the Toledo Museum of Art the following day.

The weekly La Forge-Berúmen broadcasts, which the Columbia network carries, have presented Mabel Miller Downs, soprano; Santo DiPrimio, tenor; Elizabeth Andres, contralto; Karl Bull, tenor; Harrington van Hoesen, baritone; Emma Otero, soprano; Charles Lawrence, tenor; John Lombardi, baritone; and others, and the La Forge Ensemble, a chorus under Mr. La Forge's direction. On one program a male quartet, made up of Charles Lawrence, Ellsworth Bell, William Schuster and Harrington van Hoesen, assisted Elizabeth Andres, contralto soloist.

In June, Mr. La Forge presented two of his pupils in a program at Greensboro, N. C. These were Annie Laurie Felder, soprano, and Mr. Van Hoesen. Later in the month the annual concert under the direction of Mr. La Forge and Ernesto Berúmen was given at Darien, Conn. The chief soloist was Richard Crooks, tenor of the Metropolitan Opera, and he was assisted by Mabel Miller Downs, Emma Otero, the La Forge Ensemble; Beryl Blanch and Virginia Duffey, accompanists; Leonid Bolotine, violinist; Vaclav Divina, organist; Charles Leach, trumpet; and Mr. La Forge, composer-pianist.

Harrington van Hoesen, who acts as assistant to Mr. La Forge in the vocal department of the La Forge-Berúmen Studios, presented Marian Hood, soprano, in recital at the studios on June 19.

The usual series of summer school programs have been in progress at the studios. The first brought performances by the La Forge Ensemble, Mabel Miller Downs, Emma Otero and Harrington van Hoesen. The second was given by Elizabeth Andres and a male quartet made up of the same singers who assisted her on the air. Beryl Blanch was the accompanist. Blanche Gaillard, pianist, pupil of Mr. Berúmen, played three groups of solos. The third concert featured Mabel Miller Downs, Emma Otero, Joseph Meyer, baritone, and the La Forge Ensemble. Accompanists were Beryl Blanch, Vaclav Divina and Mr. La Forge. In the fourth of these events the La Forge Ensemble sang, Norma Krueger, pianist, pupil of Mr. Berúmen, played two groups of Brahms, and vocal solos were offered by Harrington van Hoesen and Mabel Miller Downs. The fifth concert presented Mabel Miller Downs; Charles Lawrence, Raymond Clymer, baritone; Mary Nelson, pianist; Emma Otero, John Lombardi, Verda Hogen, soprano; Elizabeth Andres, Santo DiPrimio, tenor, and the ensemble.

Norma Krueger appeared in two recitals at the studios on July 25 and August 1, playing two all-Brahms programs.

EDWIN HUGHES

Edwin Hughes is presenting artist-students in weekly recitals at his New York studio in conjunction with his nineteenth annual summer master class for pianists. Students in this summer's master class come from all parts of the country, including the Pacific Coast.

The recitals opened on July 10 with a program by Alton Jones, member of the piano faculty of the Juilliard School of Music. Mr. Jones played an impressive list of numbers, comprising two choral preludes by Bach, the Schumann Fantasie, op. 17, and pieces by Chopin, Medtner, Prokofieff, Rachmanioff and Dohnanyi. His is the performance of an artist of finish, brilliance and finesse.

John Crouch, of the music faculty of Vassar College, was heard on July 17. His offerings included the Chopin etudes, op. 25, twelve studies, in which Mr. Crouch exhibited his gift of poetry and keyboard mastery. It is recalled that last year, in this same recital series, Mr. Crouch played all the preludes of Chopin, and the year preceding all the etudes in the same composer's opus 10. He is an equally effective interpreter of Schumann and Mozart music, and of the Bach-Busoni Caprice on the Departure of a Beloved Brother.

The third recital, July 24, featured Mildred Pfeiffer and Russell Ambruster. Miss Pfeiffer gave a brilliant performance of the Rubinstein concerto in D minor, with Mr. Hughes providing the orchestral accompaniment on a second piano. Mr. Ambruster, who is connected with the National Broadcasting Company, projected the Bach partita in C minor in inspiring fashion, and brought fire and vivid color to his account of the difficult Keltic sonata, op. 59, by MacDowell.

July 31, Anca Seidlova and Wilhelmina Dorothy Bayer were the protagonists. Miss Seidlova is an experienced concert pianist, whose tours include one of the Orient as assisting artist to Renee Chemet, French violinist. At the Hughes recital she played solos by Smetana, Debussy, DeFalla and others, and, with Mr. Hughes giving orchestral accompaniments at second piano, the brilliant concerto in D minor of MacDowell. She has a vital touch, imagination and individuality. The Smetana pieces, rarely heard, were addressed with taste and skill that brought out all their beauty. In the concerto she showed power and ardor. Miss Bayer, making her first appearance in the Hughes recitals, scored by her excellent pianism in Mendelssohn's Capriccio Brillant op. 22. She has much promise and is the possessor of musicianship and competent technic.

At all the recitals, thronging audiences attended, and all the participants were applauded enthusiastically and encores demanded. M. L. S.

Rudolph Ganz's Activities

Rudolph Ganz appeared as guest conductor with the National Symphony Orchestra in Washington on August 4 and 7. On August 11, the pianist-conductor, played the Tschaikowsky concerto at the Berkshire festival under the direction of Henry Hadley and broadcast on August 8 and 15, on Frank Black's symphonic hour over NBC.

In addition to his heavy schedule of classes and private lessons during the summer master school at the Chicago Musical College, Mr. Ganz made four appearances in the artist recitals of the school: a violin-piano sonata program with Leon Sametini; a two-piano recital with Mollie Margolies; and a lecture on Modern Music, with the assistance of Mary Ann Kaufman, soprano. He also assumed the piano accompaniment to the dramatic reading of Walton Pyre in Rosseter Cole's score to the poem of Longfellow's King Robert of Sicily.

Norena Scores Success at Copenhagen

COPENHAGEN.—Eidé Norena's two concerts here took the musical world by storm. Norena's program included a wide variety of songs, and it was a rare experience to hear with what ease and facilities she managed her voice. The stylistic perfection of her interpretations aroused ovations, and many encores were demanded. A delighted member of the audience was Mme. Hagerup Grieg, widow of the celebrated composer.

NICOLAI LEADS.

Erskine Elected to New York Art Commission

Dr. John Erskine, president of the Juilliard School of Music, has been named to the Municipal Art Commission by Mayor LaGuardia of New York. Dr. Erskine succeeds Francis Boardman in this position. Another new member appointed at the same time was C. Paul Jennewein, sculptor, to succeed James E. Fraser.

Geiger and Shankman Plan Duo Recitals

Elvira Rosina Geiger, pianist familiar to radio listeners for her duet appearances with Samuel Shankman, recently presented solo programs over WBNX and WHOM. Mr. Shankman is preparing for his engagements of the coming season. Additions to his repertoire include some works of Debussy and Brahms. He will also have private recitals of duo-piano pieces with Mme. Geiger, as well as many solo concerts.

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Ruth Shaffner's Summer Activities

Ruth Shaffner, soprano, has had an active summer teaching schedule at her summer home, in Brewster, N. Y. Among her concert engagements was one as guest artist in Old Greenwich, Conn.; at the First M. E. Church of Mount Vernon, N. Y.; and in recital at the Town Hall, Brewster, N. Y. At this last event, with the assistance of Eugenie Limbert, violinist, and Virginia Duffey, accompanist, Miss Shaffner gave a program for the benefit of the Episcopal Church of Brewster.

Miss Shaffner has visited at the estate of the John Moody's at Merriewold Country Club, and made a short stay with Mrs. H. H. A. Beach at Cape Cod before flying to California for a holiday in August. There she is to visit her old home in Los Angeles. The journey back to New York will be broken by a stop in Chicago, where the soprano is booked for a recital. She will return to New York early in September to resume her duties as soloist at St. Bartholomew's Church, to fulfill concert engagements in the early fall, and to re-open her New York studio.

Opera at Atlantic City

The repertoire of grand opera for the summer season on the Steel Pier, Atlantic City, N. J., has included for June and July, The Secret of Suzanne, La Traviata, Cosi Fan Tutte, Rigoletto, Samson and Delilah. August 3 and 4 brought Tales of Hoffmann; 10 and 11, a double bill, Debussy's L'Enfant Prodigue and Mascagni's Cavalleria Rusticana; 17 and 18, Il Trovatore was presented; 24 and 25, another double bill—Bach's Phoebus and Pan and Humperdinck's Hansel and Gretel; August 31 and September 1, Faust; September 7 and 8, Carmen. The opera for September 14 and 15 is to be announced.

Mary Moore's First Concert Tour

Mary Moore will open her first concert tour with a recital in Indianapolis on October 15. Other major cities which have engaged the young American coloratura soprano for concerts early next year are Chicago, Cincinnati, St. Louis, Detroit, Cleveland and Louisville.

LeRoy Anspach to Give Town Hall Recital

LeRoy Anspach, pianist, soloist during July with the New York Philharmonic Orchestra at the Lewisohn Stadium, New York, and the Philadelphia Orchestra at Robin Hood Dell, Philadelphia, is to be presented in New York at a Town Hall recital, October 19, under the direction of Concert Management Arthur Judson. With the Philharmonic organization this summer he played the E flat piano concerto for piano and orchestra of Liszt. It was his New York debut. In Philadelphia, he was heard in the same composition.

Hazel Griggs Weds Dr. Richard Hall

Hazel Griggs, pianist, was married recently to Dr. Richard Hall, biologist at New York University. The wedding took place at the home of the bride's mother in Dallas, Tex. Dr. and Mrs Hall are spending the summer on a ranch near Keene, Tex. They plan to return to New York in September to live. Mrs. Hall will continue her concert career.

Alice Garrigue Mott on European Holiday

Alice Garrigue Mott, vocal teacher of New York, sailed for Europe, August 2, from Montreal. Mme. Mott will return to New York and open her season of 1935-36 on September 15.

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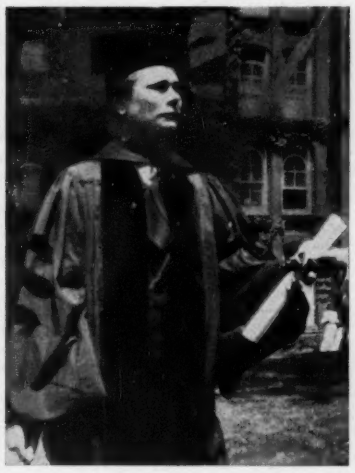
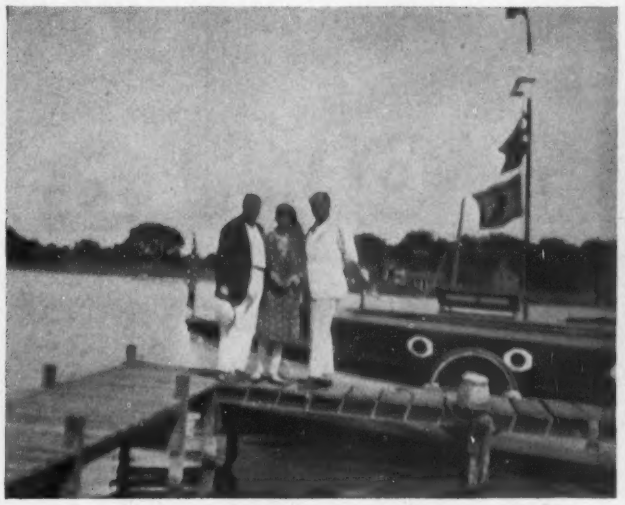
THE HOLLYWOOD CATHEDRAL CHOIR
in a vesper service at the opening of the California-Pacific International Exposition in San Diego, Cal. The Lord's Prayer, in musical setting by Josephine Forsyth, was a feature of the program, with the composer at the piano. Left to right: Miss Bruns at the piano; Miss Forsyth; Mildred Bruns, conductor; Joseph M. Kendall, manager of choral activities at the exposition; Julie Kellar, harpist; Inez Jacobson at the organ.

GRADUATING CLASS OF THE PHILADELPHIA CONSERVATORY OF MUSIC,
Philadelphia. Left to right, lower row: Rosalie Beatrice Smolens, Catherine Louise Zehring, Annamae Hoffa, Carolyn Viola Diller, Janet Dickson, Alice Buckman Davis, Christine Margaret Blackadder; left to right, upper row: Beatrice May Jones, William Bless, Jr., Jane Mary Kolb, Mary Elizabeth Naulty, Anna Marie Klose, Robert Hamilton Sloan, Jr., Helen Weisz. (Photo by Phillips Studio.)



AUSTIN CONRADI
received an honorary degree of Doctor of Music from St. John's College, Annapolis, Md., in June. Mr. Conradi is a concert pianist, member of the faculty of Peabody Conservatory of Music, Baltimore, and this summer is in Chautauqua, N. Y., taking Ernest Hutcheson's place at that institution while the latter is on leave of absence.



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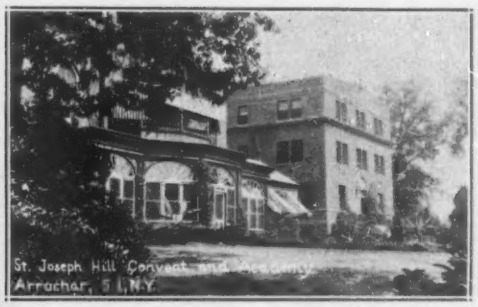

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NORMAN NOTLEY and DAVID BRYNLEY,
former members of the English Singers, will be heard in duet recitals in this country in the fall. Their New York appearance is scheduled for November. The picture shows them at a five hundred year old cottage, known as Corf Castle, in Dorset, England.

NATIONAL OFFICERS OF SIGMA ALPHA IOTA,
music fraternity for women, which meets in convention in Denver, Col., August 25-27. Upper row, center, Gertrude Evans, president; left, Winifred Wilson Quinlan, first vice-president; right, Mrs. Oliver Saunders, second vice-president. Lower row, left to right, Helen Olin Roberts, secretary; Mrs. Frank Geimer, treasurer; Mrs. C. M. Sale, editor; Mrs. Arthur Blegen, chaplain.

MARJORIE and ALLISON MAC KOWN,
pianist and cellist, on the way to Swinbad, while on a walking tour through the Eifel Mountains in Germany.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER

Weekly Review of the World's Music

MISCHA LEVITZKI

(*Herbert Mitchell photo*)
KIRSTEN FLAGSTAD

FREDERICK JAGEL

(*David Berns photo*)
JOSEPHINE ANTOINE

LOUISE LERCH

(*Carlo Edwards photo*)
KATHRYN MEISLE

MARGARET HALSTEAD

JULIUS HUEHN

SUSANNE FISHER

SOLOISTS FOR THE SEVENTY-SIXTH WORCESTER FESTIVAL

Worcester, Mass.